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Canadaink

Issued Occasionally by
CANADA PRINTING INK CO.
LIMITED Toronto

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CANADAINK

Being Issued occasionally by the CANADA PRINTING INK CO., LIMITED, TORONTO, *for passing along Items of Interest to the pressroom*

MARCH, 1924 NUMBER SEVENTEEN

BILL says: "A Printer is often without profit in his own office."

BUY Made-in-Canada Inks—it means more work for Canadian workmen.

NOW is the time to get the Ink ready for the "inkum" tax.—*Rameses.*

THE Story of Printing Ink"—our illustrated lecture —has been given in London, Hamilton, Ottawa, Montreal, Brantford and twice in Toronto. It is being well received. We will gladly co-operate with employers' organizations, trade associations and unions, or individual plant gatherings, for its presentation.

IT is not a question of how much we are to do, but of how much is done; it is not a question of doing more, but of doing better.

—RUSKIN

Timely Talks

Mostly About Better Business

TAKE the Sales Tax for instance. Throw any kind of comment about it into a gathering of business men, and you can get feelings in a ferment, faster than yeast works in home brew. It is a prolific source of conversation that sometimes mounts or descends to profane discussion. I overheard one man say the other day that it was the Sales Tax that put the "cuss" in discussion. Another chap wanted to know who started this thing anyway. Listen in for a while and you can hear fifty-seven or more varieties of opinions touching stamp tax, income tax, tariff and foreign politics; constitution, laws and by-laws; exemptions, inspectors, revenues and expenditures; until you could soon gather material enough for a new series on The Adventures of Alice in Blunderland. Then the optimist rises to remark that perhaps the Sales Tax has been better than an election campaign in directing public attention to the cost of national government, and the methods of raising national revenue, and may after all justify it's cost. (Please page the politician.)

Now look at yourself, for example, you may not be primed up on political economy, but you don't have to be told that when a manufacturer or producer collects six per cent. for the government on every dollars' worth of his goods, that the wholesaler and retailer passes it along, and you get at least six per cent. less for your money. Then because you buy six per cent. less there is six per cent. less labor employed in producing goods. If some politician came along and promised you six per cent. more for your money, and promised to increase employment in Canada six per cent. he could win an election in any population centre,

yet the removal of the Sales Tax would do just that, provided you spend your money for goods made in Canada.

This number of *Canadaink* is dedicated to better business in Canada. We are certain of one thing—that a removal of the restrictions that hamper business to-day would help to promote better business. Then if Canadians would insist upon buying Canadian-made goods there would be more labor employed in Canada, and more labor again means more business. Better business in Canada and more employment in Canada may be hastened by removing the Sales Tax, curbing the cost of government, and repairing the tariff, which has been punctured four times in as many years. Do you want more employment, and better business? Will you hearken to this admonition and pass the word along?

TINTOL REDUCER—the wonder worker—softens Ink without affecting the color, eliminates plucking and mottling and prevents offset.

IF a man write a better book, preach a better sermon, or build a better mouse-trap, even though his home be in the wilderness, the world will make a beaten path to his doorway.—*Ralph Waldo Emerson.*

DURING a recent house cleaning we acquired about a dozen volumes of the Inland Printer, Chicago. The issues are those of the years 1896-1900 (six numbers to a volume) and are strongly bound in cloth and leather. There is a great deal of useful information in these old copies, and if any pressman is desirous of obtaining a volume we will be pleased to send it without cost.

Following the Leader

DO you remember when a boy how you used to play a game called "Follow Your Leader" the only requirements being that you follow exactly all the movements and actions of the fellow ahead of you. I sometimes think that there are a lot of printers to-day who are still playing that same old game. They blindly follow their competitors' movements instead of striking out for themselves on new and different lines. I know some will say that they are compelled to do so by their competitors' actions. This is where I think a mistake is made. They really don't have to. There is too much of this "follow your leader" in business to-day—more particularly in the matter of prices. Too many firms make a fetish of prices and overlook the very important matter of studying the customer's needs. Price should be made a secondary consideration and the emphasis placed on the results obtained by quality and service. Within the past few years a great number of the leading printing firms have started special service departments where such details as the preparing of copy, layout, illustrating, etc., are attended to by their own staff of specialists. This is, of course, beyond the reach of the average printer, but there is no reason why he cannot avail himself of the services of some of the free-lance advertising specialists and commercial artists who would willingly co-operate with him. I believe there are manufacturing firms everywhere who would gladly pay for the necessary cost if some person would relieve them of the time and worry of preparing layout and copy. A printer has the very best kind of introduction when he can go to a prospective client with an idea that will benefit his business or an offer of service that will relieve him of some of his responsibility.

New business that has thus been created will be more than likely to stay, and the customer will be willing to pay a fair price because he is grateful for the attention and consideration shown to his interests. A very different proposition from accepting an order because the price happens to be the lowest. The main point of all this is "furevens sake" get away from the old idea that all printing orders must be taken on a price basis exclusively. Price alone is a mighty shaky foundation on which to build a successful business.

DO you wish the world were better?
Let me tell you what to do.
Set a watch upon your actions,
Keep them always straight and true.
Rid your mind of selfish motives,
Let your thoughts be clean and high;
You can make a little Eden
Of the sphere you occupy.—*Ella Wheeler Wilcox*

THE real value of Printing Ink to a pressman is to be found in the service it gives and its worth should be judged solely by the results obtained. Price never was a criterion as to its suitability for any particular work. An Ink may cost 25c or $2.50 per lb., and should it prove unsuitable you immediately forget all about the price you paid, and will remember only the annoyance it caused because of its very unsuitability. There is little need for any printer using Inks that will not give him results. Ink makers have a wide range of Ink especially made for all purposes and are continually adding others. A word to your Ink man, at the same time submitting samples of paper to be used, will likely bring you the solution of your Ink problems.

Commercial Beauty

THE next time you wander into one of our modern stores let your eye run over the dressy array of packages and displays in which good merchandise is put up, and contrast the picture with conditions which prevailed only a score of years ago, before the carton and label of to-day took their places on our shelves. You will still find much that is crude and glaring, but if you are observant you will notice everywhere a desire for improvement. This desire for better packages for better goods, spells opportunity for printer, carton maker and lithographer. I have recently been reading a splendid article by Mr. Thos. H. Mawson on "The Commercial Value of Beauty"; I am passing a section of it along for the benefit of those who may catch its moral.

"He hath made everything beautiful in its season." It is in these words that the old writer indicates a truth that has impressed him profoundly in a study of Nature. He was practically saying to himself—"The service of mankind is not the only thing upon which Nature is bent. That service could be performed in much cruder ways. So long as the fruit was there to ripen and the grain there to use, it would have mattered little to primitive man in what form the fruit presented itself to his gaze, or the grain fell into his hands." But the astounding fact that struck this writer was that "everything around that was useful and therefore desirable had an added quality, which was there, and yet, while it was there, was not absolutely necessary for its purpose." The commonest nut offers itself for picking in a delicious little nest of foliage; in a shell of absolutely perfect grain and exquisite polish, such as no French polisher could give it; while the fruits of the earth have such unnecessary beauty that a mere handful of them

carelessly arranged on a dish has prompted not a few artists with an ambitious desire to rival their tints on canvas. The same truth holds good with regard to the cereal products of the earth, and even the common and garden vegetable. In other words—and this was the truth that struck the old writer—Nature is not satisfied with providing us with parcels of good things, but spends enormous pains upon the wrappings in which the parcel is delivered. It has made everything useful in its season, and it has also made it beautiful."

BILL says: "An investment in courtesy always draws dividends."

THERE are some printers I call on, to whom I feel very much like preaching a sermon, and if I did the subject would be "ORDERLINESS." I go into a great many offices and am surprised at the state of untidiness some of them are in. I will bet an old hat that a lot of these same fellows would howl their heads off if their wives kept their homes as untidy, yet their offices are often littered with an accumulation of old paper samples, circulars, newspapers, and other junk piled up and covered with dust. Goodness only knows how long some of it has been there. A customer or an outsider going into it for the first time would receive a very bad impression and would naturally think that work was produced under the same untidy conditions. A great deal of success often hinges on very trivial matters and first impressions have been known to be lasting ones. A tidy, orderly office will give a customer an idea that the same conditions exist throughout the plant, and he is likely to be convinced that this is the right place for him to entrust his printing. A clean tidy office will often prove to be a splendid selling asset.

THERE is a mighty noticeable difference between newspapers printed with good News Ink and those printed with ordinary Inks. The better ones are clean, legible and black, and are easily read. Advertisers find greater returns from them, and older people, or those with affected eyesight, find greater comfort in their reading. We are supplying many of the leading daily and weekly newspapers and we justly think that a lot of their clean readable appearance is due to the high quality of News Ink used. Our Inks are smooth working—with no grit or sediment and dry rapidly with good color, and they are economical in use.

IT'S not what you know, but what you do with what you know, that makes what you know worth anything.

ENGLISH VERMILION, as sulphate of mercury is commonly known, is a brilliant scarlet pigment of great intensity and durability of color and remains unaffected by acid fumes. The making of Vermilion is a secret process requiring laboratory experience and exactness. The mercury must be added to the mixture of other chemicals at just the right rate and temperature; sometimes the mixture is boiling and at a certain state it must be suddenly cooled down with ice. The process lasts nearly ten days, and includes twenty washings of the final product. Pure Vermilion is expensive, owing to the amount of labor in its making, and the market contains many imitations and substitutes at a lower price. Our Vermilion is obtained from an English firm making fine dry colors for 164 years—having been established in 1760—and whose reputation is world wide. Lithographers can rely on our Vermilion being the genuine article made from absolutely pure materials, obtained from a reliable source.

The Land of Romance

I know a realm, where fancy free, I wander at my ease,
Where mail-clad Knights, in armour bright, their banners in the breeze,
Still joust and tilt with pennoned spears, (as often as they please.)

Within that land of rare delight, I've heard the minstrels praise
The beauty of its damsels fair, the glory of its frays,
Where I wore the shield and hauberk back in ye olden days.

I've seen the men, all strangely garbed, like shadows in the haze,
Move out across the stage of time, before my wondering gaze,—
And played again their stirring deeds, all down through history's ways.

Strange parts I've lived since Caesar's time, I've been a Viking bold;
I've stood among the captive carls when into bondage sold
Or strained at oars with galley slaves within a trireme's hold.

I've tramped beside that stirring host upon the First Crusade
When nobles, kings and common men, marched eastward unafraid,
To free the Holy Sepulchre when Hermit Peter prayed.

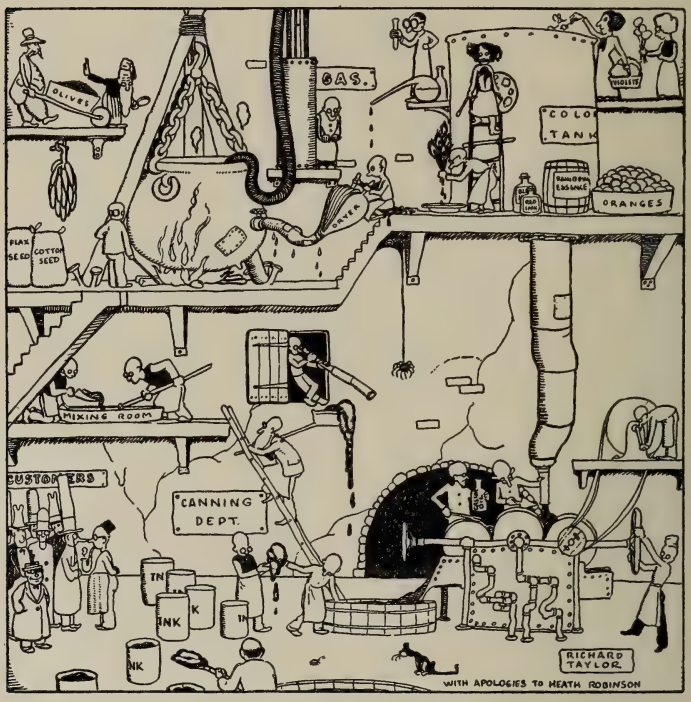
I've rode beside Prince Rupert's knee, against the Cromwell host
When Cavaliers, with smiling eyes, their bright swords upward tossed,
Swept down to Naseby's fatal field, ere Charles' cause was lost.

I've sailed with Drake and his Devon men upon the Spanish Main
With cut and thrust I've plied a blade till all the Dons were slain.
I've had adventure's wildest thrill (of course without the pain.)

You wonder how I've lived these lives that seem a mystery?
How wild adventures I have found on every land and sea,
And moved amid those stirring deeds that make up history.

No necromancy's needed, where dark mysteries abound,
To effect this transformation as I ever roam around
For the simple magic of it all in Printing Ink is found.

—B.I.L.L.



AN ARTIST'S IDEA OF A PRINTING INK FACTORY

THE business man of to-day is a creator, a builder and an economist. He who thinks otherwise is a Marxian Socialist and a small-bore petty diplodocus.

The only way to make money is to render a service for humanity; to supply something that people want, and to carry things from where they are plentiful to where they are needed. He who confers the greatest service at the least expense is the man whom we will crown with honor and clothe with riches.

Any other policy is running on its rim on the high clutch, headed for the cliff.—*Elbert Hubbard.*

DEEP on the laden desk the proof
Lies waiting to be done;
More will be making 'neath this roof
Ere setting of the sun.
The shadow of the make-up man
Darkens my dingy wall;
I'll murder him whene'er I can,
If time permits at all.
The copy that I get is vile,
Confounded badly writ—
How should I love to burn the pile
And see the last leaf lit!
My correspondents seem to think
That I have naught to do—
When I am fairly on the brink
Of going up the flue!

* * *

So let me straightaway confess,
So far as I'm concerned,
My job means infinite duress
With mighty little earned.
"With mighty little earned," said I?
Nay, what I should have said
(I had it wrong, I know not why)
Is "Mighty little paid!"—*Anon.*

Color Health Rules

IF you would live at peace with the world, you cannot ignore the warnings of color. When you want folks to treat you White, you must avoid Black looks; never feel Blue; never show a Yellow streak; nor let envy's Green shaft strike. If you want Gold and Silver keep in the Pink of condition, be well Read, do your work up Brown. Worry will turn you Grey, while plenty of sleep will make you look Rosy.

WHAT do you do when you run up against Ink problems in your day's work; something that you couldn't foresee, or have had no previous experience with? They generally cause a lot of worry and lost time. Perhaps we can help you. We have several chaps on our staff that have a fund of information and practical experience obtained through years of actual working conditions. They are familiar with a great many of the vexing problems that are to be found in the printing business. We want you to share their knowledge. Don't hesitate to write us any time you think we can help you. We want to give you service as well as supplying you with our Inks.

WE had an enquiry a few months ago from an out-of-town customer who was attracted by the sheen of the Red Ink that we used on the cover of the fall number of *Canadaink*. He wanted to know if it was a suitable ink for printing labels with a solid background of color. The ink in question was our Light Dominion Red—one of the finest of the Pulp Reds It is used very largely for cover of railway folders, street car advertising, and show cards, etc., where a solid body of color is used. It has clean working qualities, with strength and brilliancy, but it is not always safe to use where it comes in contact with paste or moisture, as it has a tendency to stain or bleed. There are a number of other beautiful colors on the market with their special uses. They all have their own peculiar physical char-

acteristics and are valuable when used for the purpose intended. We will gladly supply all needed information at any time, as to the suitability of inks for different purposes.

KINDLY supply us with 1 lb. each Red and Blue Ink in ½ lb. tins, to be used for ruling up small runs of ruling. Match sample enclosed as near as possible. We have a number of small runs on file cards and office forms which do not pay to have pen ruled. We can rule these with brass rule to look very good if we can get Ink to match somewhere near pen ruling."

The Inks we supplied on this order were our Rule Red No. 18448 and Rule Blue No. 14033. We will also match any other ruling color that may be desired.

A CORRESPONDENT writes us: "Is it possible to get an Ink for label work, which with one impression will give the printing an appearance of being varnished. The stock used to be litho coated." This is not possible with one printing because it is necessary to carry a greater quantity of ink (with varnish added) than is usually required. There is the danger of the sheets sticking together unless they are spread or racked out singly to dry. A very good effect can be obtained by using Transparent Ink on highly coated or enamelled stock.

THE use of the best materials and skilled workers who daily put all their care and experience into CANADA INKS is our assurance that we are making them of a dependable service quality for "better printing."

"The Noon Hour"

NEEDLESS EXPENSE

A TRAVELLING man tells of an incident he observed in one of the towns of Georgia. He was seated in the waiting room when a typical negro of the backwoods type appeared at the ticket window and asked the agent for a ticket to Macon.

"Straight or return?" asked the agent.

"Straight or return?" repeated the negro.

"Yes," continued the agent, "a straight ticket will take you to Macon only, and a return ticket will bring you back here."

The negro understood at once. "Man," he shouted, "How come yo' think I wants a return ticket when I's already heah?"

WE'RE all blind until we see
That, in the human plan
Nothing is worth the making,
If it does not make the man.
Why build these cities glorious
If man unbuilded goes?
In vain we build the world unless
The builder also grows.—*Selected.*

THE PLEDGE

IN that time which is now sometimes referred to as "the good old days," Pat and Mike had been imbibing entirely too much. Father Reagan met them on the street and made them promise to go to his house the next day to take the pledge.

Early the next morning Pat met Mike; they linked arms and started for the priest's abode. Their way took them past a saloon.

"Hist, Mike!" says Pat. "What say we shtep in an' have just wan more before we sign the pledge?"

"Naw," replied Mike. "His rivrince might smell our breath. Wait till we're comin' back."

"I DO not believe in promiscuous osculation."

"You said it, dearie. There's nothing like bunching your hits."—*American Legion Weekly.*

IN VARYING ACCENTS

"What is the secret of success?" asked the Sphinx.
"Push," said the electric bell.
"Take pains," said the window.
"Always keep cool," said the ice.
"Be up to date, ' said the calendar.
"Never lose your head," said the barrel.
"Make light of everything," said the fire.
"Do a driving business," said the hammer.
"Find a good thing and stick to it," said the glue.

—*Tit-Bits*

PADRE: You'll ruin your stomach, my good man, drinking that stuff.

Old Soak: 'Sall right, 'sall right. It won't show with my coat on. —*Oregon Orange Peel.*

"HOW are you getting on at school, Alec?" "Fine. We're learning words of four cylinders now."—*Passing Show.*

EQUAL TO THE OCCASION

HE came tripping merrily into his tiny hall one day, and almost fell, stumbling upon someone's rubbers left lying about.

"Whose ferry boats are those in the hall?" he asked, angrily, when he entered the drawing-room.

"Ferry boats!" exclaimed his mother-in-law, indignantly. "Why, those are my rubbers. Ferry boats, indeed!"

"My dear, good ma," he said hurriedly, "who said ferry boats?" You misunderstood. I said fairy boots—you know fairy boots!"

And then he went out and wiped the cold sweat from his brow.

Ordering by Mail

(An actual happening as near as I can remember it.)

"YOU'RE a day too late, Billy, I sent in an order by yesterday's mail. If I had known you were coming I would have held it over."

"Mighty glad you did send it in. I won't deny I'm always pleased to get business when I call on a firm, but I'm just as pleased when the orders come in by mail. It shows that we have built up a real confidence in our firm and in our goods."

"Well! I have your price list now to order from, and I can see just what prices I have to pay. You know, at one time I had an idea that the big city firms got a price preference, and I wouldn't order by mail. Used to wait till the traveller came along, thinking I could get better prices from him; but I don't feel that way since I've been getting your price list."

"Well Fred," I replied: "I'm glad to hear you say this, for I honestly believe that the printed price list has been one of the factors in establishing the confidence we enjoy. It is worth something to you, and to every other printer, to feel that you can send an order by mail and get exactly the same price as anyone else. We play no favorites. We have but one price for all our standard lines, and they are stated in our printed price list. It makes no difference whether I get the order or you send it in, you can always be sure that the price charged will be the same to you as to the other fellow. The small firm pays exactly the same price as the larger one when he orders in the same quantities and in the same sized tins. It is the size of the order that sets our prices—not the size of the firm. We are working on the one-price-to-all policy, so that you will be under no handicap with your competitors."

"That's a good line of talk, Billy! Why don't you put it in *Canadaink?*" And here it is.

"I can hardly believe all the things it does" said a user of

JOURNAL BLACK

No. 2866

the other day while speaking of the many better qualities of this Ink. "It does almost everything we want." It would do as much for you if you gave it a chance.

Mail us your orders.

CANADA PRINTING INK CO., LTD.
15 DUNCAN STREET
TORONTO

Making Better Inks for all Purposes

MAIL YOUR ORDERS

Canada Printing Ink Co.
Limited
15 Duncan St., Toronto

Canadaink

Issued Occasionally by
Canada Printing Ink Co. Limited
Toronto

He shall have dominion also from sea to sea and from the river unto the ends of the earth.

Psalm 72:8—

CANADAINK

Being Issued occasionally by the CANADA PRINTING INK CO., LIMITED, TORONTO, *for passing along Items of Interest to Users of Ink*

JUNE, 1924 NUMBER EIGHTEEN

BILL says: "The *first* cost of good Ink is the *last* thing to worry about."

WE are indebted to the Department of the Interior, Ottawa, for photographs of a number of the illustrations in this issue. Also to "5000 Facts About Canada" by Frank Yeigh, for some of the information about Canadian achievements.

A GOOD Ink should at least have these things:—
—purity of materials,
—uniformity of texture,
—carefulness in manufacture,
—service in operation,
—satisfaction in appearance.

Lloyd George on Canada

"Yours is a country of vast treasure and resources, and you are only at the threshold of its greatness. You produce some of the best wheat in the world; you raise fine cattle, but the world knows to-day that, above everything, you produce a gallant race of men."

WE see no reason for feeling at all pessimistic about present-day business. Our sales for the past two months have shown a very acceptable increase over the same months of a year ago—a sure sign to us that the printers are getting busy again. Well! Why shouldn't things improve? We Canadians have no reason to feel at all discouraged because trade has fallen off a bit in the past. We have a wonderful country—one that is full of tremendous possibilities for growth and development. In the furtherance of this great work the printer is destined to play his part. It doesn't call for superlative attributes either—just plain work, and courage and vision, and unity of purpose—the sort of things that really count in the long run.

JUST exactly 621 orders came in to us by 'phone and mail (exclusive of salesmen and contracts) during the month of April. Good conclusive evidence that our advertising suggestion to "Mail Your Orders," shows that distance is no barrier against prompt service. So "Mail Us Your Orders."

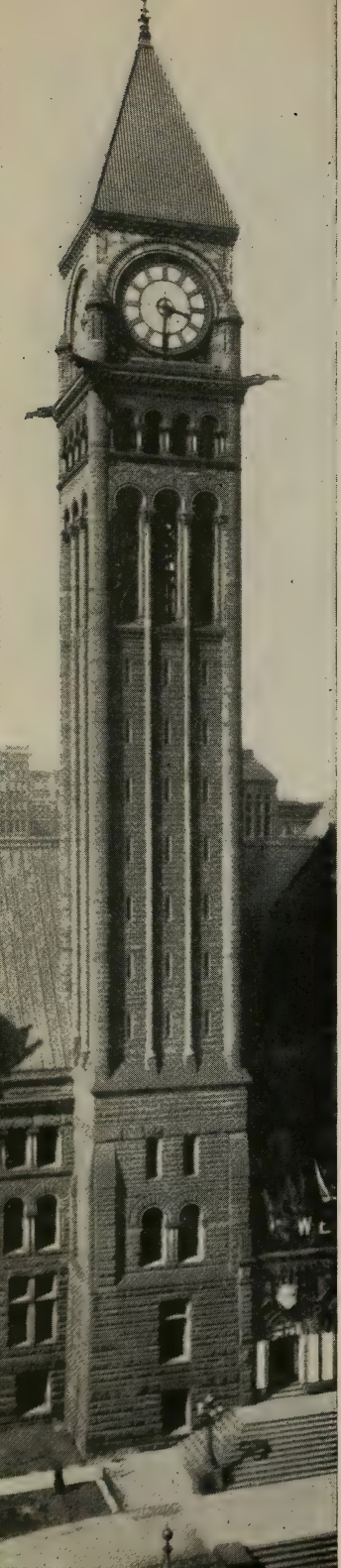
BLOSSOM TIME IN EVANGELINE LAND

AN EARLY INHABITANT

CONTINUALLY buying Inks from different makers is like riding on a merry-go-round — you don't get anywhere. You are simply traveling around in a circle back again to where you started. If you want to eliminate Ink problems in your pressroom, and consequently have your work produced at a lower operating expense, you should select an Ink firm that will value your trade and will see that you get the best product that can be produced, and then stick to them.

The Arms of Canada

OUR color frontispiece in this issue shows the new Dominion coat-of-arms, issued from Herald's College, London, England, by the Norroy King-at-Arms. The shield forms the dominant part and contains the arms of England, Scotland, Ireland and France—all four mother countries—with a sprig of maple on the lower third indicating Canada. It is surmounted by the helmet of ancient days with an imperially crowned lion over this bearing a red maple leaf, a symbol of sacrifice. It is supported by a lion and a unicorn each flying a flag. Upon a wreath below is a scroll with the motto. "A Mari Ad Mare," which literally means "from sea to sea." The reproduction is by the quadri-color process, and was made for us by the Reliance Engravers Limited. We will be pleased to supply duplicate sets of the plates at a moderate price.



HE was human but, oh so thoughtless. He awoke to the jarring note of an alarm clock, not "Made in Canada." Then he shaved with soap, brush and razor, which were imported. So habit sent his money to another country.

Feeling that the morning was well started, he ate a hearty breakfast, consuming pancakes and a pet brand of coffee bearing labels of a foreign manufacturer, and then was ready for work.

Arriving at his office, he found a batch of morning mail awaiting his perusal. Some of these contained offerings from many points of the compass and he seized upon one or two as presenting bargain prices and profit possibilities and overlooked the fact that the importation of such material was working against his country's trade balance.

Routine work completed the morning up to the time of signing his first mail, and this now engaged his attention. He did not know the watermark on his letter paper. If he had raised it to the light, he would have found it did not show the "Made in Canada."

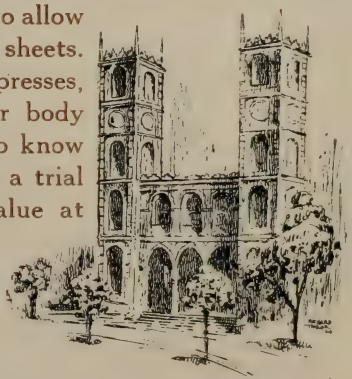
Having signed his letters, he went to the club for lunch, which contained a lot of foreign grown fruits and vegetables, and engaged in a serious discussion with his friend as to the wonderful trade possibilities ahead of Canada.

Later he returned to his office. But, wasn't he human? Just a bit thoughtless, perhaps.—*Selected.*

"WELL George" I said to a printer friend as I stopped for a chat at the long day's end. "Are you keeping your presses on the jump and feeling as gay as Andy Gump?" Now I knew that work was hard to get and printers were starting to worry and fret, and I fully thought his reply would be: "We are closing Fridays at half past three." But, to my surprise he laughed aloud: "You don't find me going around in a shroud; I haven't much work ahead tis true, but there's a lot of things I've time to do. I'm working now on a couple of schemes that should use up coated paper by reams, and I've planned ahead, so when work comes around I'll be ordering Inks by the hundred pound; out in the shop my presses are clean, for the boys have used up rags and benzine; now everything's tidy and clean as a pin, and I'm all ready when the work comes in." This is the kind of a chap to meet—who never has what they call "cold feet." He smiles at troubles and squares his chin, and lifts his head and at once begins to make his plans for a corking year—I wish there were more with his courage and cheer.

BILL says: "Better planning brings better printing."

LET us draw your attention again to our Bond and Policy Black. It is in every way a very useful Ink for jobs that are needed for quick delivery. It is made soft enough to work easily, heavy enough to cover well with a dense color, and sets quickly to allow you early handling of the printed sheets. No. 555 can be used on cylinder presses, while No. 519 is made with heavier body for platen presses. We want you to know about its suitability by sending us a trial order. We consider it splendid value at One Dollar a pound.



Some Things About Canada

Canada has the most extensive sea fisheries in the world.

Canada possesses the world's largest pulpwood resources.

Canada has the largest inland port in the world—Montreal.

Canada has the greatest asbestos, nickel and cobalt deposits in the world.

The Chicoutimi Pulp Co. produces more ground wood pulp than any other mill in the world.

Canada has 121 dailies and 1,066 weeklies—66 in French and 30 in 13 foreign languages.

Canada has the largest combination elevator in the world at Port Arthur; capacity, nearly 10,000,000 bushels.

Canada produced in 1923 a crop of 10,800,000 bbls. of apples worth $21,000,000 of which Nova Scotia produced one-half.

Canadian newsprint mills have a capacity of over 5000 tons of pulp daily. She is the second largest producer of newsprint paper, and well on the way to becoming the first.

Canada has the third largest forest resources in the world (approximately 900,000 square miles) being exceeded only by Russia and United States, and could truthfully be called "The Empire's Wood Yard."

Canada has one of the world's leading producing gold mines in the Hollinger. Canada is also particularly fortunate in her other mineral wealth—for she has 90 per cent. of the world's cobalt, 85 per cent. of the world's nickel and 88 per cent. of the world's asbestos. Over 90 per cent. of Canada is rich in minerals ranging from gold, silver and platinum to coal, salt and oil.

SORTING PULP LOGS IN QUEBEC

CANADA is a young country—it's only 57 years since Confederation, and her youngest province only 18 years old—but what she lacks in years she has made up by achievement. Canada holds to-day a commanding position among the wheat producing countries of the world, and prizes and championships have come to her sons from successes in grain growing and other agricultural achievements. Over one million workers are engaged in agriculture alone, and in 1922 her revenue from this source was $1,420,000,000. Yet only one fifth of her arable land is under cultivation.

ADVERTISING can describe all the necessary things about our Inks. It can even convince you that you should be a user of them. But it is only when you test them under actual working conditions that you can truly know what they will mean to you in the press-room. We make them under the most rigid inspection, and of the highest quality of materials. We consider them perfect working Inks. That is why we ask you to "Mail us Your Orders."

SECRECY in a printing office is accepted as such a natural condition that it is seldom considered necessary to emphasize its importance in connection with the printing of advance price lists, examination papers and other documents where absolute secrecy is essential. The same degree of respect for private and confidential information should prevail in the printing ink business. This particularly applies where special colors have to be matched and the ink maker is entrusted with the artists sketch or the advance layout. We are extremely watchful over all orders given to us and our travelers are cautioned not to give any information about inks that have been supplied to other printers. Information might often be given, unthinkingly, that would prove injurious. It has never been our policy to advertise our Inks by exhibiting specimen sheets of catalogues or color work, taken from pressrooms while the work was in progress—even with the printer's permission. There may be no apparent harm in it: but somehow it appears as though we would not be playing the game of strict secrecy. We have a high respect for the confidence we enjoy with our clients and are careful to always protect their interests.

"By Lazy Streams the Cattle Browse"

Dominion Day

From the wave-washed wharves by Fundy's tide,
To the snow-crowned Western hills,
The flags float high on our natal day,
And the soul of the nation thrills.

The crosses bend in the summer breeze
And from each crimson field
Flows the loyal faith to our God and King
That a free-born people yield.

There's a richness poured from our golden fields;
There's a wealth in our wood and mine;
Not from these alone glows our conscious pride—
'Tis the glory of birth and line.

For we hold with our kin across the seas
From whence our sires came,
By right of birth, by deed and faith
And common pride of name.

And the free held ties of kindred trust
That weld our nationhood
Were sealed on the altars of sacrifice
By the sons of our race and blood.

So we lift our heads with a prouder grace,
While the "Jacks" are flying free,
On the day we keep with a firmer faith
In the Land of the Maple Tree.

—B-I-L-L

Out of our Question Box

GLOSS

We can give you an Ink to print over the whole job that will reduce the gloss. Send us a sheet or two of the job. We will make a test for you that you can submit to your customer to get his O. K. before going farther.

OFFSET

Take your magnifying glass and examine the print on the solid parts of the half tone, for miniature peaks of Ink. You will generally find more liability to offset on half-tone solids than from solid tint blocks. Carrying less Ink will help.

COATED

So far as we can tell here everything is O. K. The Ink prints well and dries well and does not pluck the coating from the paper. The specks on your print have come from some other source. Did you brush off the trimmed edges of the paper before putting the pile on the feed board? Sometimes coating will crumble under the knife of the paper cutter. Reducing the Ink will not help.

DRYER

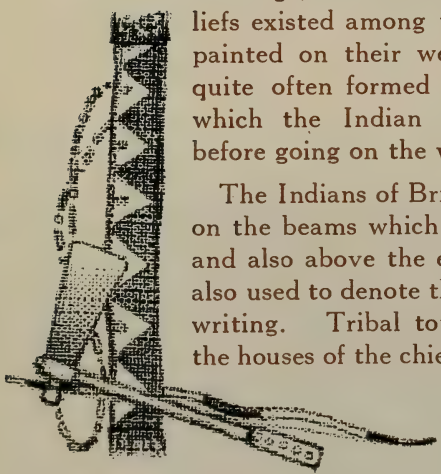
Your circular reminds us of the story of Aladdin's Wonderful Lamp or the Tale of the Magic Carpet. It is too good to be true. The stuff will do some of the things they claim sometimes, and so it gets by. Printing Inks will sometimes stand a lot of abuse without being spoiled, but the credit should go to the Ink maker. If you have a good Paste Dryer, some Reducing Varnish and some of our Tintol Reducer you are fairly well equipped.

"HAVE you anything special for removing dried Ink from numbering machine heads? We have half-a-dozen machines that we can lock-up in the type forms, and quite often they get put away without being thoroughly cleaned. When we come to use them again we find the Ink has become hard and dry and the wheels do not work freely." You might try our Ink Solvent for softening the hard Ink. But the right thing is to avoid having trouble of this kind by keeping your numbering heads always cleaned and oiled. After finishing a run wash them thoroughly with benzine or kerosene oil, turn all the wheels completely around and scrub the face of the numbers with a soft brush—an old tooth brush will do—then wipe clean and put a few drops of light machine oil in the works. They should then be kept in a box or wrapped up.

SELLING Canada! Should there be any difficulty in doing this? A country with resources unlimited; a country with a God-fearing people; a country where freedom is real, not fancied; and where every man with red blood in his veins and a desire to do his utmost has an opportunity to do great things for himself, his family and his country. Selling Canada! Why, the very words should inspire all with courage and confidence and point the way to the summit of greatness!—*Hamilton Herald.*

Indian Totem Poles

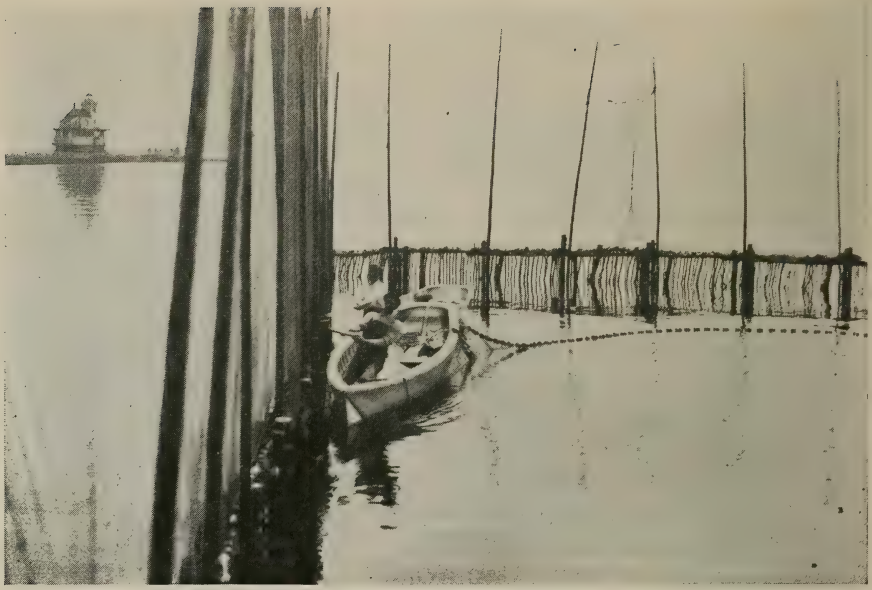
AMONG the Indian tribes of the Pacific Coast are to be found some very strange and peculiar monuments called "Totem Poles," one of which we show in our illustration. These grotesquely carved objects have an ancient historical significance and are the family or distinguishing "trade marks" of the different tribes. Totems are of very ancient origin going back to the beginning of time when the people of the savage bands or clans, believed they were descended from beasts, birds, reptiles, fish and other material objects, and took to themselves the names of their particular descendant. The origin was entirely mythical, but it was regarded with superstitious respect, and the family bearing the name of the symbol was supposed to be under it's particular protection. It early became a mark whereby the members of one band could distinguish their members from those of other bands. The totem was reverenced by those who called themselves by its name. They believed themselves to be of one blood, descended from one common ancestor, and bound together by obligation and a faith in the totem. Special laws also regulated their conduct in reference to religious ceremonies, marriage, sex relations, etc., and some very peculiar beliefs existed among them. Their sign was carved and painted on their weapons, paddles, canoes, etc., and quite often formed part of the weird adornment with which the Indian warriors would paint themselves before going on the war path.



The Indians of British Columbia carve their totems on the beams which support the roofs of their lodges, and also above the entrance. The same symbols were also used to denote the family in the early native picture writing. Tribal totem poles were erected in front of the houses of the chiefs and leading men of the tribe, and

as these houses sometimes contained several families of different totems the posts show these different totems carved above one another. The very bright colors with which they are painted also have a significant relationship. The totem mark was also used in later years as a signature to treaties and other documents. The old public library on Church St., Toronto, had the original of a treaty conveying a parcel of land which was signed by the several Indian chiefs with their totem marks.

In all ages we find that distinguishing symbols have been adopted by tribes or nations, by families or by the chieftains. Totemism may be regarded as one of the forerunners of heraldry — the tribal totem which was displayed on the body of the tribesman in paint, scars or tattooing, corresponding with the badge or coat-of-arms worn by the knight or his followers. The middles ages saw the rapid development of heraldry. Armorial devices or symbols were adopted by the nobles who quickly realized their advantages, especially in war time, as the badges worn by their followers could be distinguished in the thick of battle from those worn by the enemy. Their use quickly became general, and not only the nobility but cities, towns and corporations, adopted a coat-of-arms, which was used as an official mark for sealing charters, deeds and other documents. The modern trade-mark is simply an educated relation of the totem.



INSIDE OF A NEW BRUNSWICK SARDINE TRAP

"The Noon Hour"

A NEGRO mammy had a family of boys so well behaved that one day her mistress asked:

"Sally, how did you raise your boys so well?"

"Ah'll tell you, missus," answered Sally. "Ah raise dem boys with a barrel stave, and ah raise em frequent."

Made to Fit

Mr. Newlywed.—"Good gracious, dear, what a long pie! It is surely too big for just two."

Mrs. Newlywed.—"I'm sorry, Cecil, but I couldn't get any shorter rhubarb anywhere."—*Passing Show.*

Good Value

"Is that all the ice I get for ten cents?" she demanded peevishly.

"Don't worry, lady," he replied as patiently as possible. "Some day you might be in a place where you couldn't buy this piece for a million dollars."—*A. L. Weekly*

The Up-to-date Hotel

Visitor—"Bring me some cracked ice right away."

Bellhop—"Yes, sir; and have you your own corkscrew, sir, or shall I fetch one?"

WHERE the square deal spirit prevails in the front office, it will not fail to manifest itself in the plant.

Fast Worker

"Now tell me, did you ever get pinched for going too fast?"

"Nope, but I've been slapped."

A LAUGH is just like music,
It freshens up the day,
It tips the peaks of life with light,
And drives the clouds away:
The soul grows glad that hears it,
And feels its courage strong;
A laugh is just like sunshine
For cheering folks along.—*Anon.*

Mistaken Identity

MAY I ask why you are in this distressing place?" the young woman asked the polite convict.

"Certainly, madam," he replied. "I am here for robbery at a seaside hotel."

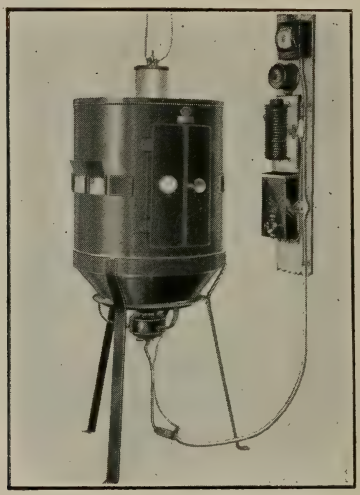
"Oh, how interesting!" the gentle one stammered. "Were—were you the proprietor?"—*People's Home Journal.*

And That Was Why

SO sorry to hear that your husband has been drinking again, Mrs. Miggs. Of course, drunkenness is a disease. He ought to be treated by a physician."

"Bless ye,'e wouldn't mind that, sir! When my 'usband's 'ad a drop, 'e don't care 'oo treats 'im".

Assuring Permanency of Color



THE above illustration gives an idea of a special lamp we have recently installed for testing the permanency of colors to light. One portion of the sample to be tested is covered and the balance is exposed to the strong rays of a specially designed arc light. Eight hours exposure to these rays will give approximately the same results as one month exposure to strong sunlight. This is of special value to Inks for posters, labels, cartons, etc., where non-fading colors are very essential. Mr. Wells our factory manager says this installation standardizes all our tests for permanency and enables us to give our customers reliable and positive assurance of suitability of our Inks for special climatic conditions, as well as giving a better service.

CANADA PRINTING INK COMPANY LIMITED TORONTO

MAKING

Made-in-Canada

Inks

for forty-four years

"and still going strong"

Canada Printing Ink Co.
LIMITED

15 Duncan Street, Toronto

PRESSROOM
EFFICIENCY

will be materially increased by the use of printing inks of proven worth

MAIL US YOUR ORDERS

Canada Printing Ink Co.
LIMITED
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Canadaink

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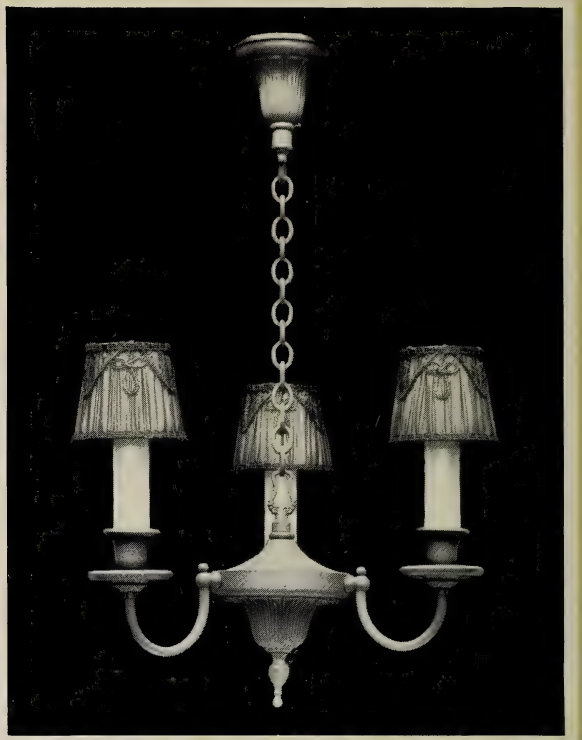
LIMITED Toronto



Two Color Treatment
for Catalogue

CANADAINK

Being Issued occasionally by the CANADA PRINTING INK CO., LIMITED, TORONTO, *for passing along Items of Interest to Users of Ink.*

SEPTEMBER, 1924 NUMBER NINETEEN

LET us get sold on Canada, sold on our business and work and talk to make business better.

BUSINESS continues pretty good, despite some pessimism. There is a tendency among buyers to do more "shopping", and it is a little harder grind to keep the wheels going, but there is still "corn in Egypt" if one goes after it.

WE have booked up several fall datings for our illustrated lecture on "The Story of Printing Ink." It is educational and entertaining and is illustrated with over sixty colored lantern slides. We will gladly arrange for its presentation at printers' gatherings of any description.

Things Turn Up For The Man Who Digs.

WE had a very exacting test a short time ago for a local firm. We made up forty-five separate lots of the most delicate shades of cream, buff, grey, blue, green, etc. It was a problem of color matching that called for very delicate adjustment and laboratory skill.

"What is the Secret of Success?" Asked a Printer.

"Carry a good line"—said the Linotype.
"One thing at a time"—said the Monotype.
"Stick to the point"—said the caster.
"Avoid errors"—said the proofreader.
"A good make up"—said the compositor.
"Make a good impression"—said the pressman.
"Get together"—said the folder.
"Be honest"—said the counter.
"Keep going"—said the motor.
"A good turnover"—said the roller.
"Be on the level"—said the imposing stone.
"Use your head"—said the mallet.
"Mind your P's and Q's"—said the case.
"Keep to the mark"—said the gauge pin.
"Have a sure grip"—said the quoin.

THE Printer who is after high-grade results on Tanton Book Paper will find our TANTON BLACK to be just the thing for printing halftone illustrations.

THE pressman knows the kind of Inks that give him results. The kind that work freely—dry rightly, and look perfect. They add to the pressman's ability as a craftsman, and to the reputation of the office—CANADA INKS belong to this class.

BILL says: "There's a lot of folks broadcasting from station B.U.N.K."

THEN said the Printers—"Let's celebrate". So they put some "plates" on the press, filled up the "table" with some "fat and lean" from the "hook", took the "Ink-can" to the "fountain", stood at the "feed-board" and started "feeding." When they had "cleaned" up the "cuts", "fed" the paper and "washed up" the press, they all concluded that the printers feast had been a perfect one.

PRINTERS INK has prevented more tuberculosis than all the doctors have cured. It has spread right ideas of sanitation, upset old mildewed superstitions, opened windows, turned people out-doors, flooded fearsome brains with truth and despairing hearts with hope. It has built hospitals and supported them. It has prevented epidemics, driven hush-mouthed authorities to activity in remedial measures of cleaning.—*T. K. Kelly.*

THE co-operation of every employee is essentially important in conducting a business at all times, but it is particularly needed when conditions become as keenly competitive as they are at the present. An appeal to the employees' loyalty placed before them in a tactful manner is almost sure to be productive of some good. A large firm in Eastern Ontario enlists the support of its employees with the following appeal:—

"The success of this business depends on the co-operation of every employee—from errand boy to manager. Wages must be earned before they can be paid. Anything that hurts this business will hurt every employee. Protect it in every way you can. Make it grow and grow with it."

How Much Ink?

THE cost experts and others who are educating the printers to a fuller knowledge of costs are continually impressing upon them the necessity of knowing as accurately as possible the amount of Ink required when estimating on work. "Don't guess, but know" is their slogan. Good advice, but difficult to obtain. Printing Ink plays a very necessary and important part in the production of all printing, for while the amount of Ink used averages less than 3% of the selling value of the job, it is of such importance that upon it often depends the difference between loss and gain.

But there are so many factors and conditions that influence its use, that to properly estimate the amount of Ink likely to be used is an extremely difficult problem. The paper stock to be used is, of course, the big determining factor. There are so many surfaces of paper with different absorbent features each of which will take more or less Ink according to whether the surface is spongy, porous, smooth or hard. The condition of the rollers, the atmosphere in the pressroom, the set of the fountain and the texture of the Ink itself will also influence the amount used. Even the same job printed on the same kind of paper, if produced in two different offices will show a variation in the quantities of Ink used. We are continually being asked to determine the quantity of Ink needed, and even with the knowledge of past experiences, it is almost impossible to tell accurately the amount. Our method is not infallible, but working on the basis of 1 pound of Ink per solid square foot per thousand impressions, on coated paper, under average working conditions, and by being good guessers, we manage to come pretty near the amount. This is figured on the basis of Black Ink. Colored Inks, of course, usually take more

than this, as their body pigment is of a heavier nature than carbon black. An ordinary 6 x 9 page of average type matter would count about 25% solid. With this as a foundation to start with the rest is as easy as figuring out your income tax. You simply add or deduct according to how close you can guess the way the paper will act—hoping always that you won't use as much as you figured.

THE insert in this issue shows one of the most popular illustrated catalogue combinations, a Tint with a Half-tone Black. Sterling Half-tone, although only a comparatively new creation, is growing in popularity because of it's density of color and clean working qualities. It looks particularly effective in combination with grey or buff tints.

CONSIDERING all the varieties of colored Printing Inks there are at the disposal of the printer and lithographer of to-day in contrast with a few years ago, I don't believe that Solomon in all his glory could have arrayed his kingly self in half the number of shades and colors as are to be found in the Ink man's specimen color book. And the list is being constantly added to. Color is being used more every day in printing and directing advertising by reason of it's power of arresting the eye and compelling attention. Tests made by advertisers of nationally known goods, who use a great deal of magazine space, have resulted in some illuminating facts, for it was proven that the inquiries received from the colored advertisements were sometimes as high as 200% in advance of these received from the same advertisement printed only in Black.

Doubletone Inks

WHILE out on a recent business trip, I happened across an instance showing some of the peculiarities of Doubletone Inks. When the first proofs were pulled the Ink was seemingly not like the sample which the customer had selected from the Ink-man's specimen book. The job was wanted immediately and as it would mean several days delay in sending the Ink back, it was decided to try to get it near the sample by mixing. But the next day it was a different shade altogether. It had taken twenty-four hours to get the doubletone effect on the stock selected. Had the original Ink been allowed the necessary time, it would have toned out like the sample.

The doubletone toning is caused by a colored aniline oil which is incorporated during the manufacture of the Ink and sufficient time must be allowed to get the full toning effect. Doubletone Inks (also called Duplex, Duotone, Twotone, etc.,) are very uncertain in their action and the effect varies according to the different printing surfaces and also by the moisture conditions of the papers used. Too much Ink on a "green stock" is largely responsible for most of the "staining". I know of one case where with the same Ink, each side of the paper produced a different effect. One side had been printed a week or so before the other and the stock had "seasoned" that much longer. Even the difference in the coating on the two sides of the paper will often show a difference in the shade of the Ink. We strongly advise "slip-sheeting" if a strong effect is wanted, for the greater amount of Ink carried the more pronounced is the double tone effect, while if the Ink is printed sparingly, the effect is less noticeable. In spite of the additional care required in running, they are very attractive Inks for illustrated work.

The Fable of the Printer Who Got Wise to Himself

ONCE there was a Printer on a Side Street, who was Humping himself to Build up a Paying Business and Lay a Little Aside for his Declining Years. He could turn out an A1 Product, but Held Back on Telling Anybody about it. After Plugging Along for some time and Not Getting anywhere, he stopped to Take Notice, "As I'm Not Overcrowded with Yen, I Must be Going at It the Wrong Way. If I want to Amount to Anything, I must Turn Over and Set out Some New Decoys." So he junked a lot of the Old Plant and moved out from his Gloomy Retreat into the Limelight of Main Street. After installing some New Equipment he hired a Smart Chap with a Good Line to Boost Things up a Bit. Some classy Stuff was Sent Out that Stamped Him as the Very Best. The Big Buyers Flocked in Gangs to Him and wouldn't Go Elsewhere. He's now on High Ground with a Paid Manager to Look After Things.

Moral:—"Don't be too Modest about Your Ability".

WHEN the paper goes to press—after earnest efforts to fill its columns with interesting reading—it is disappointing both to the editor and readers if it is not easily and plainly readable. A well printed and easily read paper is possible by the use of our Extra Fine News Ink with its smooth and satiny texture. It costs but a trifle more than the ordinary kinds—but it's worth the difference.

OUR Offset Seal Red is being well received by the Lithographers. It is a strong, highly concentrated bulky scarlet, which is replacing English Vermilion for Offset Printing.

Relativity

PROFESSOR Einstein's theory of "Relativity" is not a subject upon which I can argue with any degree of assurance, in spite of the fact that the British Association for the Advancement of Science has just concluded a very learned convention in our midst. It is too bad, that we cannot absorb more education from rubbing elbows with great and learned men, but I gather that Prof. Einstein demonstrates that such things as length, breadth, depth, and some other of our positive terms of measurement are not absolute, but relative.

Small wonder that we listened sympathetically to an address upon this subject, for as printing Ink makers, our lives are more or less saturated with degrees of relativity that apply to color. There is no "Self-determination" to a state of color. Everything depends on something else, for the same color is not always the same, but only relatively the same.

In the first place, color is relative to the intensity of light. You will increase the brilliancy of color to the eye as you increase the intensity of light, and you will dull the color to the eye, as you dim the light.

In the second place, and we are referring especially to Printing Ink colors,—color is relative to the surface upon which it is placed. Some papers will absorb more ink, which means more color, and the same ink will look different. Even white papers are relative. White newsprint is not white when you lay it alongside a sheet of white coated, it is only relatively white. Then we describe white papers, of different shades such as grey white, bluish white, creamy white, or pinky white, and each variation of shade, will make the same ink look different, even though a Black Ink were used.

In the third place, color is relative to its surrounding

colors. As a test, if you take four printed sheets, or even four pieces of colored paper, say of blue, and place around them frames, one of white, another of black, one of green, and another of red, you will find that you appear to have four distinct shades of blue.

All this makes it necessary for the pressman in putting his O.K., on work in progress to study the stages of color "Relativity" and approach as near the absolute as conditions will permit, upon each particular job.

FABLE: "Yes," said the Purchasing Agent, "I have quit Asking Prices for Printing. I intend Placing Future Orders on the basis of Personal Appearance Only."

The Cheerful Printer

ON my rounds I met a printer who was always on the hop, printing loads of bills and blotters for the people near his shop. He never seemed to worry and he had a pleasant grin with a hearty old-home welcome, when his friends came drifting in. He listened to their troubles and he passed out words of cheer while he kept his presses busy with their orders through the year. For the folks who placed their orders when they came into his place, felt their troubles disappearing, when they saw his smiling face; and they never made a whimper at the price they had to pay—now he's got a load of bullion salted for a rainy day. So he just a-kept on smiling and trying hard to please and today he's resting softly on a downy bed of ease. And as I journey onward, I somehow seem to find that a heap of fun and profit comes to all the smiling kind. So I pass along this moral to those inclined to wail "That to smile instead of grumbling may produce some extra kale".—*B.I.L.L.*

The Old Pressman Says:

NEVER attempt to clean or oil a press while it is in motion. Remember that "a fool and his fingers are soon parted".

That a great deal of trouble with the spotty appearance of printed half-tones is caused by too much impression.

That for printing deckle edged stock on platen presses a reglet glued on to the tympan for a feed edge is better than quads or gauge pins.

That it is necessary to examine the belts occasionally. Take up the tension, and apply a good belt dressing. Avoid the use of oil on belts.

That it is a good plan to cultivate the habit of listening for unnatural sounds while press is running. In this way worn or broken parts are easily detected.

There is no excuse for a dirty press. Wipe all the oil holes after oiling and you will not have so much oil gathered on the zinc under the press, which should always be kept clean.

That waste, oil rags, oil cans, tools, etc., should be kept in the proper places. Paper should be picked up from around the press and put in containers which should be provided for the purpose.

That if the disc of a platen press is cold it should be slightly warmed when printing Gold Inks. Set rollers very lightly and carry a good supply of Ink. Mix only enough as required for about an hour's run.

That a little care in handling freshly printed sheets will prevent a lot of smudging and offset. It's common practice for some pressmen to take a "lift" of freshly printed sheets and let it drop with a bang onto the finished pile. You can't prevent offset if they are handled in this fashion.

The "Wayz-Goose"

THIS is the quaint old name applied to the annual dinner or outing of the English master printers and their employees, which from very early times has been celebrated by the members of the printing fraternity. It corresponds to the shop picnic which a great number of Canadian printers hold every year. The name is a very old one and is supposed to be derived from the Saxon word "wase" meaning sheaf,—i.e. a sheaf or harvest goose, or one that had fed amongst the harvest stubble. Chaucer in "The Cook's Prologue" mentions the stubble goose as "the bird that was fit to eat at harvest time." The celebration of "Ye Wayz-Goose" took place at Bartholomewtide, which is the latter part of August; but in modern time the "goose" (as it is now called) is usually held in July. Moxon in his "Mechanick Exercises" published in 1683 refers to the "goose" as follows:

"It is also customary for all the journeymen to make every year new paper windows, whether the old will serve again or no; because on the day they make them the master printer gives them a 'wayz-goose'—that is, he makes them a good feast, and not only entertains them at his own house, but besides, gives them money to spend at the alehouse or tavern at night; and to this feast they invite the corrector, founder, smith, joyner and inck-maker, who all of them severally (except the corrector in his own civility) open their purse-strings and add their benevolence (which workmen account their duty, because they generally choose these workmen) to the master printer's; but from the corrector they expect nothing, because the master printer choosing him, the workmen can do him no kindness. These 'wayz-gooses' are always kept about Bartholomew-tide; and till the master printer have given this 'wayz-goose,' the journeymen do not use to work by candle-light."

A great many old romantic customs peculiar to the craft are gradually being forgotten owing to the changing conditions of the industry, and the "goose" is no longer celebrated with the moist hilarity that characterized its observance in the "ye olden dayes".

BILL says: "Many a printer has made money by losing an order."

A CUSTOMER recently sent us an order for a pound of Special Black Ink to print on a highly finished coated paper. The information was that he had tried six different Black Inks (two of them being made by us) and not one of them would print without plucking.

We made up a Special Black, pulled a proof of it with excellent results, and sent it to the customer. Word came back that this Ink was a little better but not much. We decided that there must be some other trouble than that of the Ink and Paper and sent one of our men to investigate. The job was running on a Colt's Armoury Press. After taking off five sheets of gummed paper from the tympan, and taking off two sheets of overlay, the Ink began to show Black for the first time. A little adjustment in the make-ready and the job was running off to the satisfaction of the customer.

A CUSTOMER complained that Ink which we supplied was printing very mushy and was not at all satisfactory. We sent a man to investigate and found the conditions as reported, but in as much as we had taken a proof on our own press before shipping the Ink, we decided to look elsewhere for the trouble.

In this case he found that the cut was considerably over type high. By gluing three strips of cardboard on the roller tracking he was able to lift the rollers so that the Ink was properly laid on the cut instead of being squashed into the screen. This was all that was needed to make the Ink print properly.

A PRESSMAN on a country weekly claims that his press runs unevenly at times and gives him considerable trouble. "Had press recently overhauled and had no bother for some time. Lately it appears to work very 'jerky.' "

Perhaps some of your trouble comes from lack of proper oiling. There may be some out-of-the-way holes that have been missed. This is a very important factor in having a press run smoothly. Do not neglect any places that need oiling. Oil your press in a systematic way, starting from one point all the time—say at the front, and working from top to bottom follow carefully all around the press until you come back to starting point. In this way you are not so liable to miss any of the oil holes.

AN Eastern printer, who has been developing quite a business in color printing, mentioned this experience a short while ago. His foreman claimed that it was necessary to ship-sheet all work, especially where the Ink was solid. On a visit to a neighboring city he was impressed with the usefulness of the lighted gas flame attachment on the extension delivery and had one installed. The attachment consists of a metal tube, with very small holes at close intervals. It is fastened to the edge of the delivery so that the sheet passes directly over the hot flame. The gas is fed by a flexible rubber tube, attached to a convenient gas jet, and is automatically controlled by a press attachment. The heat not only removes the last possible vestige of static electricity, but it tends to dry the Ink on the sheet as it is passing over the burners and leaves a cushion of warm air between the sheet just printed and the preceding sheet as the former drops between the joggers. The gas flame attachment has practically rendered slip-sheeting on black and white printing a thing of the past.

"The Noon Hour"

"CHICKENS sah," said the old negro sage, "is de usefullest animals dere is. You can eat 'em befo' dey is born and after dey is daid."—*Ex.*

His Class

(*From the Macon News*)

A GROUP of negroes were at the terminal station telling a few departing brethren good-bye. A trainman noticed one negro looking on nonchalantly, and inquired: "Sam, are you going north?"

"No sah," said the negro addressed. "I'se a class B nigger."

"What do you mean by class 'B' nigger ?" asked the trainman.

"Well, " said Sam, "I B's here when dey leave, and I B's here when dey comes back."

Dad (sternly): "Where were you last night ?"

Son: "Oh, just riding around with some of the boys."

Dad: "Well, tell 'em not to leave their hairpins in the car."

Good Substitutes

George—"Of course, being back in London, I miss the cows and sheep and pigs and things."

Ethel—"Ah, yes, but we still have each other, darling."

—*The Humorist* (*London*)

Just The Thing

Assistant Editor—"This new story of Chamberton's is horribly mushy."

Editor—"Well, run it as a cereal."

A Courteous Comeback

Mrs. Cobb—"Was the grocer's boy impudent to you again when you telephoned your order this morning ?"

Maid—"Yes, Mrs. Cobb, he was that; but I fixed him this time. I sez, 'Who the h—l do you think you're talkin' to ? This is Mrs. Cobb at the phone talking.' "

AT a recent sales conference a man asked, "What do you think of a man who will deceive his wife constantly ?"

The reply was, "I think he's a wonder."

Serious

Tom: "Aren't you sick of hearing all these jokes about liquor ?"

Dick: "Yes, nothing seems to be sacred to the humorists to-day".—*Swamp Angel.*

The Printer's Marriage

Alas! alack! for such is fate,
He married a dressmaker,
And printing on the bias does—
He calls it good; the fakir!

TWO coloured men were standing on the corner discussing family trees.

"Yes, suh, man," said Ambrose, "I can trace my relations back to a family tree."

"Chase 'em back to a family tree," said Mose.

"Naw man, trace 'em, trace 'em, get me ?"

"Well, they ain't but two kind of things dat live in trees. Birds and monkeys, and you sho' ain't got no feathers on you."

The Only Way

A MAN tells of a printer who started poor twenty years ago and has just retired with a comfortable fortune of $50,000. This money was acquired through industry, economy, conscientious efforts to give full value, indomitable perseverance, and the death of an uncle who left him $49,999.70.—*The Darling Digest.*

YOU remember the story of the Scotchman who was not feeling as well as usual and called on his family doctor, who looked him over and gave him some pills to be taken at bedtime. A bottle of whiskey was also prescribed for his stomach's sake—a small glass to be taken after each meal.

Four days later Sandy called again on the doctor and said that he was feeling no better.

"Have you taken the medicine exactly as I instructed ''' the doctor inquired.

"Well, doctor," said Sandy, "I may be a wee bit ahind wi' the peels, but I'm about six weeks ahead wi' the whuskey."

THE Post Office Department now issue a reply card, bearing on the face the words, "Business Reply Card" prepaid ½c. postage. They are issued singly or in sheets of eight and may be sent out as enclosures with mail matter 1st class or 3rd class in quantities, addressed to places within Canada.

Any organization using reply cards must have their name and address printed on the lower right hand half of the face of the card and must have matter (with or without blanks to be filled in) printed on the reverse side of the card. They are to be used in mailings of not less than 1000 and only provided there is a speculative element as to the reply being returned. Any firm desiring to send out such cards as enclosures with printed matter should consult the postmaster, submitting specimen of the copy to be used.

One Hundred Per Cent

July 10, 1924.

Canada Printing Ink Co., Limited,
15 Duncan Street, Toronto, Ont.

Gentlemen:

Please supply us with One (1) Drum Web News Ink, same as supplied on your order No. 4147, of May 15th last.

You will recollect our former correspondence on the subject of Web Ink. We desire to state that we have had perfect satisfaction since using this Ink, and are today experiencing absolutely no trouble and getting as close to 100 per cent. efficiency and perfect print as we ever expect to get. This Ink has been a real relief to us. Be sure and send us exactly the same. We would thank you for prompt shipment, as the requisition has been on my desk for about a week and was overlooked by me.

*Yours truly,*_____

Tanton Black

A Black Ink specially made for Printing Halftones and Catalogue Illustrations on TANTON BOOK paper.

[EIGHTY CENTS]

per pound

and less in quantities

Mail Your Orders to

Canada Printing Ink Co., Limited

15 Duncan St., Toronto

YOU CAN DEPEND
UPON
DIXIE BLACK
FOR BOOK WORK

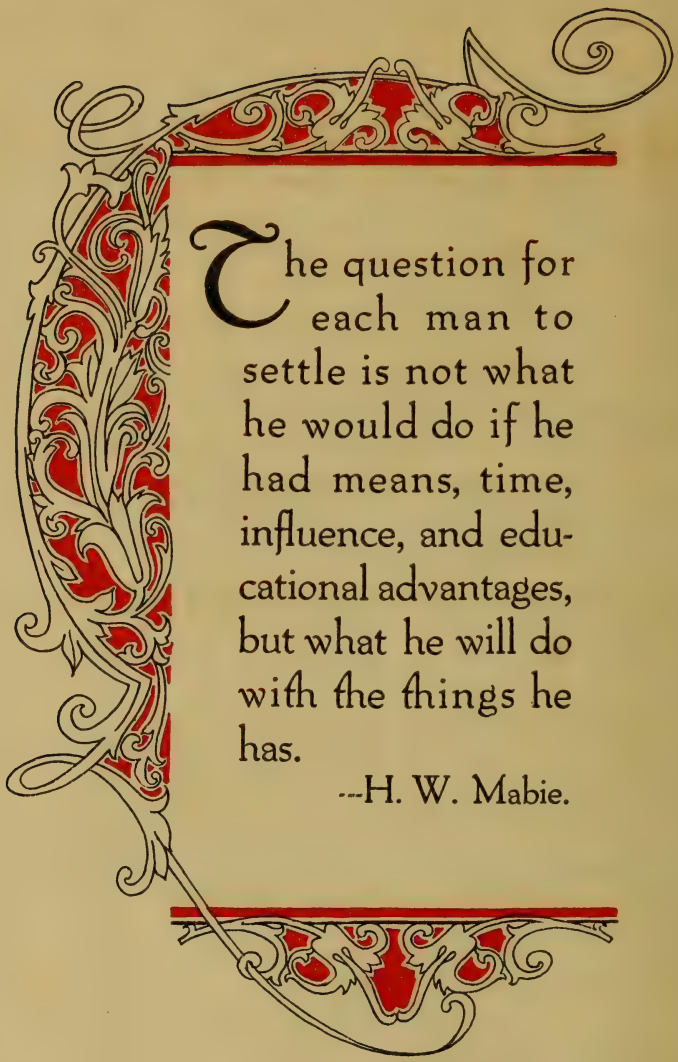
Mail Your Orders to

Canada Printing Ink Co., Limited
15 Duncan St., Toronto

Canadaink

And now cometh ye merrie Seſoun of Yule. when we do take greate and exceedyng delighte in greetyng all our friendſ and readerſ with kindlyneſs and good-fellowſhip:- and to that ende do we alſo expreſs a ſincere wyſhe that the incomyng yeare be one of greate bountie of healthe and proſperitie to all ✱✱✱✱ This from ye memberſ and staffe of ye Canada Printynge Inck Tompany Limited. makers of Fine Incks. whoſe place is on Duncan Streete. in ye City of Toronto ✱✱

Yule 1924



The question for each man to settle is not what he would do if he had means, time, influence, and educational advantages, but what he will do with the things he has.

--H. W. Mabie.

Canadaink

BEING ISSUED OCCASIONALLY BY THE CANADA PRINTING INK CO., LIMITED, TORONTO, FOR PASSING ALONG ITEMS OF INTEREST TO USERS OF INK

December, 1924 Number Twenty

The Season's Greetings to All

BILL says:—"No matter how big your head may be swelled, it isn't safe to blow your knows."

TINTOL—the wonder worker for cold pressrooms. Softens ink, eliminates plucking and mottling, and prevents offset.

WE have just completed an extension to our factory, which will give our factory manager a larger office, and also add considerable floor space to the "Specials" room. This is slightly anticipating the future, so that we may better keep up with our customers' requirements.

IT'S Christmas, men! Get out your goodwill—polish up your generosity—hurry your heart-beats—warm your faith—stir up your tenderest emotions—save your secrets—stand fast for surprises—get out the red ink—away with the blues—where are your gayest greens?—Come on, be cheerful. It's Christmas!

OUR FLEXIBLE PADDING GUM makes the "perfect pad." Always pliable and does not crack.

BILL says:—"Let me know what my customers are saying about CANADA INKS, and I won't karadam what my competitors say!"

INK SOLVENT is the right medium for removing old and hard-dried Ink from cuts and type forms. More successful than lye, turps, or benzine.

WE have lately given several very successful presentations of our illustrated "Story of Printing Ink" in the Maritime Provinces, and also in Newfoundland. The newspapers there were very generous in their praises of it, describing it as "being of absorbing interest" and of "great educational worth." We feel very grateful for all their kind expressions, as well as for the kindly reception and warm appreciation accorded us by the entire printing trade.

THE cover design on this issue of *Canadaink* should be of particular interest to the printer generally. The motif of the design was taken from the famous 42-line Bible of Johann Gutenberg, and represents an intricacy of detail and decorative beauty of the illumined page of the period, 1455-65, combined with the painstaking labor of the early pioneer printer. We trust our Yule-tide message, with its age-inspired setting, will carry to you the spirit of goodwill and breathe again the hopes and aspirations that unite the early craftsmen with us in our time-honored heritage.

WE are indebted to the Burns-Hall Advertising Agency, of Milwaukee, for the copy of what is believed to be the first advertisement ever printed, which appears on page 16 of this issue of *Canadaink*. It came to our attention through the educational exhibit of the Graphic Arts Exposition in Milwaukee last August.

BILL says:—"Never get angry with anybody but yourself."

For the New Year

LET me be a little kinder, let me be a little blinder to the faults of those about me; let me praise a little more; let me be, when I am weary, just a little bit more cheery; let me serve a little better those that I am striving for. Let me be a little braver when temptation bids me waver; let me strive a little harder to be all that I should be; let me be a little meeker with the brother that is weaker; let me think more of my neighbor and a little less of me.—*Selected.*

It Costs So Little!

IT takes so little to make us glad, to cheer us up, to make us happy; it takes and costs so little to be kind, to be thoughtful, to be considerate; it takes so little to cheer others up who are discouraged, so little to lend a helping hand; yet it means so much to others as well as to ourselves. We think too much about doing the things which look big in our lives, and we think too little of the everyday little acts of thoughtfulness, of kindness, the little helpfulnesses to those who are disheartened and down and out. After all, is it not the little things that make up life?

—*Exchange.*

Color Sequences

A LARGE percentage of the beauty of life depends on Color. "The history of the earth is the history of Colors," says *Turnbull's Weekly*. Those who describe the appearances or the facts of nature are compelled to use color terms. Botanists record the color of plants; zoologists, the color of animals; astronomers, the color of the firmament; while the chemist, who handles or produces materials that radiate color sensations, has a language of his own. Color photography, and the clavilux or color organ now minister to our ocular sensations. Color therapeutics have discovered the relationship between color and health, while clairvoyants tell us, that they can see and read our "aura" in color, and that the halo which was used by medieval artists to designate the saints in their pictures is a very real thing that surrounds every one of us. In all the world, it's color, color!

The study of colors in nature can be approached in several ways. There is the color scale as described by Ruskin; the brown of the upturned earth, the green of the growing herbage, the yellow of the ripening corn, the blue of the sky, and the orange of the cheering sunlight; a sequence of stability, development, maturity, infinity and beneficence.

There is the climatic sequence running through the course of the year. In the spring, the delicate and tender tints of green begin to peep through the background of the grey of winter. In the summer the colors become more pronounced, and the tones change as flowers here and there seem to dominate the landscape, or a passing cloud carries its shadow across the line of vision. In the autumn there is a gamut of full-blown colors which dissolves in grey as winter again approaches.

There is the rainbow sequence, or the order of colors in the solar spectrum—violet, indigo blue,

green, yellow, orange and red. The sequence may be memorized by the word "vibgyor," which is made up of the initials of the rainbow colors.

The optical color scale involves the primary colors given as red, blue and yellow; the secondary colors as purple, green and orange, and the tertiaries of slate, plum, olive, russet, citron and cinnamon.

Then there is the artists' sequence of warm, cool and neutral colors. It is the proper choice, quantity and arrangements of these that makes decoration possible. The warm colors in general terms are the reds and the yellows; the cool colors the greens and the blues; and, descending the scale to complete neutrality, come purple, brown and grey. White and black in the artist's sense are the absence of colors.

Fabric manufacturers, paint manufacturers, printing ink and color manufacturers have invented, designed and devised a wonderful array of names and applied them to particular colors or shades, often without any intention to define or describe a color, but merely to designate it for trade purposes.

To this chaos of color nomenclature many men at various times have tried to find an all-inclusive solution, but it remained for the late Prof. Munsell, of Boston, to present in an orderly sequence a system which, because of its natural and scientific arrangement, is a real answer. Evidence of this fact is the comparatively rapid acceptance of it by both business and educational organizations.

It should prove of such particular benefit to printers generally that *Canadaink* expects to explain it more fully in future issues.

USERS of Sterling Black are delighted with its splendid, clean working properties. Quick setting, with a dense color, makes it an ideal Ink for high-speed work.

Engravers' Proofs

FIVE cases of expensive pressroom trouble and delay have come to our notice during the past two weeks, and they have all been brought about from the same cause. Engravers, in a sincere attempt to serve their customer and assist the printer, have been in the habit of marking their progressive proofs in process work with the names and numbers of Inks used in the proving. In order to get the same result identically, the printer is inclined to order the same Inks as were used by the engravers. Printing Ink makers have realized the sales advantage such designated proofs have been to them, and this fact must not be overlooked when some reasons for pressroom trouble are being sought out.

The crux of the whole matter rests upon the difference between conditions in the proving room of an engraving house and the conditions in a modern pressroom. Difference in paper used, difference in printing speeds, are all factors; and when a printer orders his Inks by number from the engravers' proof he will get the same kind of Ink as that used by the engraver for proving, when, as a matter of fact, quite a different Ink is needed, being made necessary by a difference, perhaps in shade, to balance quantity of Ink carried;—a difference in paper color, or a difference in consistency to provide for high speed, or two-color presses or other special conditions.

This matter is of such importance to the printer that in consulting one of the large engraving houses, together we have come to the conclusion that in fairness to the printer some change should be made in the present system. This engraver, as a tentative proposition, will not mark process proofs with special Ink numbers but with the advice *"that better service will be given the printer by sending*

progressives and a sample of paper to the Ink-maker." We hope that printers will recognize the change as an improvement in their own interests.

IF the printer will ask himself: "Where will I get the best value for what I pay?"—the advantage of using CANADA INKS will become evident. We are making all our Inks with a very dependable quality that is being surely established because of their strong color, easy-working features and reasonable prices. We issue a price list of our standard lines—with stated prices in one pound cans. The only deviation from this is the quantity and size of package. We believe we are one of the first Ink Companies to issue a price list with the prices in net figures. There are no varying discounts, giving to favored customers special considerations. We are selling our Inks to all at a price that is fair to the buyer and to ourselves. These prices are based on the market costs of raw materials, and the cost sheets of our factory. We can no more sell our goods at the right price without a cost sheet than the printer can sell his printing without one. We must know our costs to be fair to our customer. We are building for the future, and the foundations are being laid down on square and enduring business principles.

A JOB printed in a good Ink will compel attention and hold the admiration of the reader to a greater degree than if it was printed in a cheap, common Ink. The amount of Ink used averages only about two per cent. of the total price. A very small proportion and yet how important it really is. Good paper, engraving, composition, may have their effectiveness very much reduced through the use of low-priced or unsuitable Inks.

The Proof of the Pudding

ONE afternoon not long ago, I had luncheon with an out-of-town customer at one of those bedizened hostelries where you must buy your hat back from the gentlemanly burglar at the door, and where prices seem to have been arranged by a healthy plumber with an elastic conscience. One thing I particularly recall about the luncheon was that, in an unguarded moment, we had a generous helping of old-fashioned fruit pudding—perhaps you know the kind I mean—compounded of nuts and fruit, candied peel, eggs, wine, etc., etc., hidden with artful cunning under a coating of rich, gooey sauce. The fact that I am constantly reminded by an increasing equator to shun certain favorite dishes was for the moment forgotten, and I could no more resist the temptation of that pudding than a small boy could of "hooking" a feed of early harvest apples when the farmer is out of sight. Well, during the rest of that day and night, I was constantly reminded of the uncertainty of life, and that this type of gastronomical construction was never intended as a steady diet for a stout person of advancing years—with a large family—and very little insurance. The risk was too great. Since then I have revised my interpretation of the old adage, "The proof of the pudding is in the eating." The way I think it should read is "The proof of the pudding is the way one feels after eating." And I am linking up some of this philosophy with our own business. The proof of the value of Printing Ink is not always determined by the price that has been paid for it. Its real value lies in the return you get from its use by its suitability to working conditions, and its appearance after being printed. In other words its proof is "after printing" instead of "before printing."

A Voice for Santa Claus

READ it last week in the paper, ha'f of a page it had;
Read it out loud to mother; my, but it made her mad!
Somethin' some college feller said in a mile-long speech,
That Santy Claus is a humbug that nobody ought to teach:
That tellin' the children stories of how he comes through the snow
To bring 'em their toys and dollies was wicked and bad and low;
That him and his prancin' reindeer, his pack and his old red sleigh,
Was nothin' but lyin' nonsense that ought to be thrown away.

NOTHIN' but lyin' nonsense, teachin' a child deceit?
Nothin' but fairy stories? Maybe, but ain't they sweet?
What would you give, you fellers—gray-headed grandads all,
Workin' from morn till evenin' over this hard old ball—
What would you give in money, cash that you worked for so,
To b'lieve in the fairy stories you b'lieved in long ago?
What would you sell your past for? How much would close the deal?
That bought up your mem'ries treasures, of days when them tales was real.

CHRISTMAS without a Santy? 'Member the nights before?
'Member how hard you listened hearin' the old folks snore,
Hearin' the wind a-whistlin' up in the chimney flue,
There in the place where Santy somehow would wiggle through?
'Member the Christmas mornin's? 'Member the stockin's, What?
Wasn't they filled with glories? Nothin' that cost a lot,
But, 'cause old Santy brought 'em, wonderful things, you bet!
'Member just how you loved him? Some of us love him yet.

CHRISTMAS without a Santy? Puddin' without the plums,
Think of the million youngsters waitin' the day he comes,
Countin' the hours and minutes, thinkin' they hear his sleigh.
Jest as their daddies heard it, back in another day.
Nothin' but lyin' nonsense, wicked to spread around?
Then I'm a wicked liar, long's I'm above the ground.
Long as I've got a roof-tree, while ther's a chimney flue,
Santy shall come to my house. How is it, folks with you?

—*Joseph C. Lincoln.*

The Great Thirst

LET'S take another look at this question of thirst. You know that the terms "Prohibition," "Government Control," and "Moderation," have been bandied about on everybody's lips, and that, generally speaking, they have had particular reference to the thirst for liquid entertainment. It has been a question of quite some magnitude.

There also exists another thirst, greater, I believe, than the alcoholic one, because it concerns more things, it affects more people, and is quenched with just as great a degree of avidity. In fact, there are some who regard it as one of the most important questions of the present day. I refer to the thirst for PRINTING INK.

The morning "pick-me-up" that gratifies this thirst is the newspaper; its noon "appetizer," the afternoon editions; and its "night-cap," a magazine or book. It has its week-end "blow-out" in the road-map or Sunday paper. As the newsboys pass along the streets with their cries of "Extra! Special! Pa-pers," the voice that reaches my ear seems to say "Here is ink—printing ink—to satisfy your thirst." The use of printing ink is encouraged,—it is a benefactor,—there is no demand for its prohibition.

Going into a department store, I watched a woman buying some winter underwear, at the men's counter. She examined it doubtfully, she seemed to thirst for the assurance that it was all right. The sales clerk knew that there was some government control over registered trade marks, and that there was no inferiority of goods where manufacturers proudly labelled their products. The clerk pointed out to the woman the maker's trade mark—it was printing ink—a label in two colors. It was enough. Printing Ink had satisfied another thirst.

Into a confectionery store I went, and watched a man purchase a box of chocolates. Any of the sweets in that store were, I thought, tempting enough. But here was a man who was particular. Is it strange that the selection finally made, was made by the appearance of the box, and not of the chocolates? There was color used in moderation, but it was Printing Ink again.

There is a bootlegger too, who is mighty disgusting and dangerous. The bootlegger in the business is he who, without regard for the tenets of the craft, produces, at a cut price, printing that is palmed-off as the real article.

But, prohibition, government control, and moderation may have a new meaning for the Canadian printer, for right at hand is Printing Ink—the means to satisfy a great public thirst—and to enable him to become "drunk" with prosperity.

THE INK upon the sheet is the final test in the mechanical transmission of the printed message. It must be right to start with if you expect the finished results to be right. If you have a particularly fine job, and have any doubts about the Ink not being suitable, or are dubious about the finished appearance, don't experiment with something you have in stock. It isn't worth taking chances. Your Ink man will gladly make an Ink specially for your needs, —one that should be entirely satisfactory. It should work smoothly on the press and dry at the proper time with the needed finish. Your pressman will appreciate the elimination of working difficulties. Price should not enter into this except as a matter of detail. It is not so much a question of "how much it costs you per pound," but "how did it look after printing?" that really determines its value.

The Day's Work

Tint Does Not Lay Smooth

"ENCLOSED you will find proofs showing you the trouble I am having trying to print one color (Tint mixed with White) upon another one. The second color does not lay smooth and shows a mottled effect. The Tints were made with Magnolia Lake without the addition of any Gum. If there is anything you can suggest to prevent this trouble, I would be pleased to hear from you."

——Almost your entire trouble is caused by running too much Ink on your first impression. If you will examine it, you will notice that the Ink is piled on very heavily. The remedy would be to make the Tint of a stronger shade by using less White and by adding a little more of the colors, and then running a very thin film of Ink. This will give you the shade you want and will not spoil the Ink of the second printing. You have also carried considerable more Ink on the second Tint than is necessary. In making Inks where one color is to print over the other the first color needs to be fairly soft, and the second color a little stiffer in body. The second color should also be run before the first color dries too hard.

ONE customer states that he finds Ebony Job Black, which we recently supplied him, thickens on the platen, and after using for a couple of days it fills up the type and offsets. Judging from the wording of the complaint we take it that the press is not washed up at night. Ebony Job Black is a moderately quick drying Ink and as a rule will not

stand on the press over night. The solution of the difficulty would be to have the presses washed up every night. Failing this we would suggest the use of Dixie Black instead of Ebony. Dixie Black will stand on the press for days without drying; but, of course, it is not nearly as good a job Ink as Ebony. We put up a preparation which we call Non-dry-on. A few drops of this on the rollers and platen of the press will stop the Ink from drying over night. This would need to be "sheeted off" when the press is started in the morning.

How Many Notches?

WE recently had some interesting experiences in connection with the number of notches that regulate the feed of Ink in the fountain. One customer's experience was that in working with two different Inks, he used seven fountain notches with one, against four notches with the other, and claimed that it meant that almost twice the amount of one Ink had to be used to get the same results. This is a very unreliable deduction and very misleading, for when actual running tests are made, it will be shown that the number of notches used on the fountain gives no indication whatever of the amount of Ink actually being used. The only real test for the covering capacity of an Ink is the number of sheets which can be printed with a definite quantity of Ink. In the samples referred to there was actually less Ink used on the sample that took seven notches than on the sample that took four. A difference in the consistency of an Ink will make a difference in the way that it feeds out of the fountain, and the amount that the "ductor" will lift off the fountain roller. With some Inks about ninety per cent. will be taken up by the "ductor" while others may not take more than half that amount, the balance returning back into the fountain again.

The Noon Hour

Lazy Men

I CAN'T abide to see men throw away their tools i' that way the minute the clock beings to strike, as if they took no pleasure i' their work, and was afraid o' doing a stroke too much. . . . I hate to see a man's arms drop down as if he was shot, before the clock's fairly struck, just as if he'd never a bit o' pride and delight in 's work. The very grindstone 'ull go on turning a bit after you loose it.—*G. Eliot.*

A Regular Take-Off

"OF course I love you, Tom," and she took off her shoes. "Yes, we will get married some day," and she took off her stockings. "We will have the sweetest little bungalow," and she took off her sport sweater. "We will have a lot of little flower beds," and she took off her skirt. "Tom, dear, why can't we be married in the spring when all the world is filled with laughter?" and she took off her camisole. "If you prefer the fall I prefer it too, because we are as one, sweetheart," and she took off her petticoat because she was an old-fashioned girl. "Tom dear, tell me once more that you love me," and she removed the last vestiges of her clothing. "Tom, honey, I better say good-night for I have to get up early in the morning." And she hung up the receiver.—*Exchange.*

True Chivalry

THE genius of a certain Arkansas editor showed itself recently when he printed the following news item in the local columns of his paper:

"Miss Beaulah Blank, a Batesville belle of twenty summers, is visiting her twin brother, age thirty-two."—*Arkansas Taxpayer.*

Wets and Drys

"THERE are just two things that break up most of the happy homes nowadays."

"What are they?"

"Woman's love for dry goods and man's love for wet goods."

A Misunderstanding

RETURNING in the street car from the theatre the other night two girls were discussing their favorite operas. Just as the conductor came in to collect the fares, one girl said to the other, "I simply love 'Carmen.' "

The conductor blushed and whispered, "Try the driver, miss, I'm married."

A VIRGINIA gentleman of color tells us that he doesn't hit his wife any more since he got fined in police court.

"No sah, from now on when dat wife zassperates me, I'se gwine kick her good—den she can't show it to de judge."

—*Exchange.*

The Random Shot

I SHOT an arrow into the air
It fell in the distance, I knew not where,
Till a neighbour said that it killed his calf
And I had to pay him 6 and ½.
I bought some poison to slay some rats,
And a neighbour swore it killed his cats,
And rather than argue across the fence,
I paid him four dollars and 50 cents.
One night I set sailing a toy balloon,
And hoped it would soar till it reached the moon,
But the candle fell on a farmer's straw,
And he said I must settle or go to law.
And that is the way with the random shot—
It never hits in the proper spot,
And the joke you sprung, that you think so smart,
May leave a wound in some fellow's heart.

—*Hamline Oracle.*

His Only Extravagance

OLD Hen Roddy, from Hogskin Hollow, is fond of boasting of his amazing thriftiness, by virtue of which he has accumulated a fairly substantial bank account.

"You're very careful about your expenditures, aren't you, Uncle Hen?" the village schoolmaster asked one day.

"Yes, perfesser, I'm right smart that way. Fact, I don't recollec' that I ever spent but one quarter for jist dern foolishness. That was one Christmas-time when I let a storekeeper talk me into buyin' a pair o' socks."

ADVERTISEMENT.

To all Gentlemen, Bookſellers, and others.

At the Houſe with Stone-Steps and Saſh-Windows, in Hanover-Court, *in* Grape-Street, *vulgarly call'd* Grub-Street,

Liveth an AUTHOR,

WHO Writeth all manner of Books and Pamphlets, in Verſe or Proſe, at Reaſonable Rates: And furniſheth, at a Minute's Warning, any Cuſtomer with Elegies, Paſtorals, Epithalamiums, and Congratulatory Verſes adapted to all manner of Perſons and Profeſſions, ready written, with Blanks to inſert the Names of the Parties Addreſs'd to.

He ſupplieth Gentlemen Bell-Men with Verſes on all Occaſions, at 12*d.* the Dozen, or 10*s.* the Groſs; and teacheth them Accent and Pronunciation *gratis.*

He taketh any ſide of a Queſtion, and writeth for or againſt, or both, if required.

He likewiſe draws up Advertiſements, and aſperſes after the neweſt Method.

He writeth for thoſe who cannot write themſelves, yet are ambitious of being Authors; and will, if required, enter into Bonds never to own the Performance.

He tranſmogrifieth, *alias* tranſmigrapheth any Copy; and maketh many Titles to one Work, after the manner of the famous Mr. *E—— C——*

N.B. *He is come down from the Garret to the firſt Floor, for the Convenience of his Cuſtomers.*

☞ *Pray miſtake not the Houſe; becauſe there are many Pretenders thereabouts.*

No Truſt by Retale.

Getting Quality

"Please ship us three drums of News Ink exactly same as you have been sending us. You can ship us these three drums so as to reach us about Sept. 25th, and about end of October send us three additional drums for winter use. . . . Give us as good a quality of Ink as you have been sending us, and we will stick to the Canada Printing Ink Company."

Mail Your Orders

Canada Printing Ink Co., Limited
15 Duncan Street, Toronto

A Full Line of

Bond Blacks

For Hard-Finished Papers

IN several degrees of consistency makes them suitable for the quick handling of all grades of bonds and ledger papers

MAIL YOUR ORDERS

Canada Printing Ink Co., Limited
Toronto, Ont.

Canadaink

Issued Occasionally by
CANADA PRINTING INK CO.
LIMITED Toronto

Brilliant Blue No. 607

CANADAINK

Being issued occasionally by the CANADA PRINTING INK CO., LIMITED, TORONTO, *for passing along Items of Interest to Users of Ink.*

MARCH, 1925 NUMBER TWENTY-ONE

BILL says: "There's lots of ways of selling goods, but you can't beat the one where the buyer is satisfied."

BETTER business seems to be something more than mere talk, and we are hoping the rest of the year "keeps up the pace."

MANY and kindly have been the letters and telegrams received since Mr. Corcoran's death. Business friends, competitors and those who knew him in other activities, have sent their sympathy and condolences. We thank them all for their kindly references to the loss of so good a man.

THE pride of the old guildsman is yet in the printer. He is still a craftsman. His part is great in commerce. You have goods to sell. Talk as enticingly as you will, words are of little avail until the craft of the printer has set them, clear and plain, upon the good fair sheets, and by the magic of his machines multiplied them a thousand fold.—*Selected.*

GOOD Ink is at its best when every thing else is also best. Engravings, paper, workmanship, should be of highest standard when aiming for perfection.

Buying At Home

WE are not very strict vegetarians at our house, especially during the winter months. One vegetable (or two if it's some special occasion) not including, of course, the old reliable "spud," being the usual allotment for the dinner menu.

Now there are some members of the vegetable family that I'm not very partial to, and one of them is corn—especially if it's canned. So when this variety makes it's appearance on our table (as it does occasionally) it usually evokes some good natured comment. A short while ago we had some that was of a little deeper shade of yellow than what we were accustomed to seeing. I presume the sweet woman, who rules over our household, expected that remarks of some kind would likely be made about it's appearance, for she forestalled us with the information that it was a new brand that the grocer had specially recommended for a trial. Under ordinary circumstances an incident like this would have passed by unnoticed, but the "deep color" and the "new brand" aroused my curiosity and to satisfy it I hunted up the empty can. To my surprise I found it was an imported article, bearing a foreign label printed with foreign made Inks. Now a very large percentage of our business is with Canadian lithographers, who annually print millions of color labels for Canadian canners and other Canadian firms manufacturing food products. When the corner grocery stores begin supplying

foreign made products, instead of those of Canadian make, it logically follows that our customers will suffer a loss of that amount of business and that we will also lose a proportionate amount of Ink. A while later I called on the grocer in question and pointed out to him that when he sent us foreign made canned goods he was hindering our business and making it harder for me to dig up enough $$ to liquidate his monthly statement. By crikey! that's a tough proposition at the best of times, without having a handicap placed on it. Now, I don't advocate that we should buy Canadian goods just because they are Canadian; but when the essential requirements of quality and price are favorable in comparison, then, I believe we should give the preference to the made-at-home article. Ever since the days when Sir John A. and Wandering Willie McDougall stumped the country on the National Policy we have had to listen to all sorts of pro's and con's about the tariff, with it's many ramifications, and its effect on the farmer, on the manufacturer and on the consumer, etc., etc. Yet amidst all the political persiflage this one fact remains unrefuted. When we buy from a foreign source we get the goods and the foreigner gets our money, (with the profit on the transaction). When we buy at home we get the goods and we keep the money at home, where it goes into circulation among our own workmen to be used in buying other Canadian made products. Unemployment and the stagnation of Canadian industry will naturally follow if we unthinkingly pursue a policy of buying foreign made goods in preference to those of our own. What we need, as a people, is a strong optimism for the future and a steadfast faith in the ability, honesty and dependability of Canadian industry.

One Sunshine Day

(Notes from the Diary of an Ink Man)

"THIS is a great day, the sun is shining again," the office boy made a remark to this effect as I came in this morning. "Yes," I agreed, "Great day." Now, the fact of the matter was that I had really not noticed that it was a great day, but as I dug through the accumulation of morning mail I came across a post card with a small order for Ink, and appended to it was this message—"*Canadaink* is welcome here, and gets you business." The mail carried it's usual mixture of cheques, orders, enquiries and circulars, but back in my head there kept echoing this idea "Great day—the sun is shining."

Well, along during the morning I was called to the 'phone. It was Mr. B. speaking. "Say," said he, "Do you remember that catalogue we did some months ago, the job for———on dull coated india tint stock? Do you remember the trouble we had and the special Ink you had to make for us to give the job a dull finish and the special Ink you made to print over the Process Colors on the cover to kill the gloss on them?" "Do I remember? Well! yes, yes! I remember quite well! yes?" (And all the while I am wondering if they are having new trouble.) "We have just received a letter," says Mr. B. It's from the paper maker in the United States. They say that it is one of the finest jobs that they have ever seen turned out on this sheet of paper. There is a richness to it and a dull finish effect obtained that almost resembles offset lithography. In fact it is so outstanding that they wish us to tell them the processes by which the effect was obtained, what Inks were used, etc., etc."

I listened to the letter with the praise of the paper

maker, read with the excited enthusiasm of the printer, with a sense of relief and satisfaction, and as I swung around in my chair I noticed that "the sun was shining, and that it was a great day."

While I had been talking on the 'phone a boy laid a parcel on my desk. I took it up, opened it, and found that it contained four samples of a job printed with our Ink that was supplied to S. & Co. This happens also to be a Process color job on dull coated india tint stock. S. & Co. told me yesterday that they had received a great many compliments upon the quality of the work, and as I had not seen the finished job I was anxious to have a sample. There was, of course, a story behind this order that made it interesting to me. It seems that the engravers had supplied progressive proofs printed on white coated paper, but when the Inks specified by the engraver were put on the india tint dull coated the finished effect can best be described as a "beautiful mess." We were not in at the beginning so I cannot speak from intimate knowledge of the troubles they had been through before they called me on the phone to "Come on over and help us." Nor did I know until after the Inks were running on the press that S. & Co. had received quotations from four firms; and I see no reason for them to misrepresent the situation then, by telling me that our prices were the highest received, but that the price was not the chief consideration in as much as the Inks we submitted were the only ones that would produce the desired effects. I opened the samples and passed them around the office for inspection—all admired the excellency of the job—I was quite forcibly impressed again with the fact that it was a great day, and that the sun was shining.

Well, what should happen then but along comes one of our salesman and handed me a couple of dandy big orders, which he booked during the morning, and blamed if he doesn't land in with "Great day, isn't it?" "Yes," I replied, "The sun is shining."

Believe me, Susan, if it isn't bang-up the way things seem to break some days. The switchboard operator comes over with a smile all over her face and says, "Just got a 'phone order from the girl on the switchboard at R's. Haven't been talking with her for quite a while." Now the fact is that R's had declared an absolute embargo against us, that has been in operation for darn near a month. It was a question of sales policy, but we weren't getting the business and I was getting rather worried over the situation for we cannot afford to lose R's business. But, glory be, the embargo is lifted. *"It is a great day, and the sun is shining."*

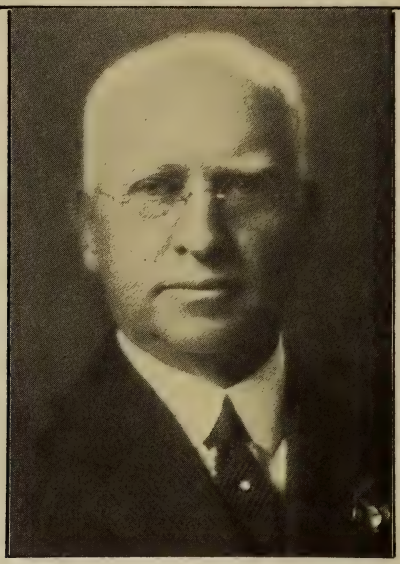
BILL says: "Some printers claim they get very poor payment for their work in this world. Perhaps they will get what they deserve in the next."

AS Printing Ink specialists we are called upon to produce a great multiplicity of classes, varieties and shades of Ink. We have on record over twenty thousand formulae and the number is being added to every day. We can reproduce any of them exactly in any quantity desired at almost a moment's notice, or as quickly make a new Ink to meet special requirements. Whether it be stock or a specially prepared Ink, all CANADA INKS are carefully made and reliable.

BILL says: "Talk quality instead of low price—both take the same time."

PRINTERS, as a rule, should pay special attention to the way parcels are sent out to their customers. A neat parcel will convey a good impression of your office, and your ability to produce good work. I know of several printers who use a distinctive color treatment throughout on labels, wrapping paper and string, and it is a mighty attractive way of focusing attention on their product. The use of old newspapers or wrinkled wrappers off paper bundles will never create an impression of neatness and quality.

I SPEND my days upon the road in travelling to and fro, and wander into different shops while golden moments flow. In places where I often call to try and sell my wares, I meet all kinds of different folks who tell me of their cares. Now some are filled with brightest hopes and gaily lilt a song; while others toil in deep despair, with faces sad and long. They grumble, fret and worry till the air is filled with gloom, and their conversation with you is as doleful as the tomb. It takes all kinds to make a world and yet I often find, the chaps that we are glad to meet are just the smiling kind. For grumbling never cheered us when the clouds seemed dark and grey, or stirred our flagging footsteps as we tramp life's great highway; and tales of woe will never bring the sunshine to a face, or rouse a brother's courage as he toils in lowly place. It takes the warm and friendly smile, the welcome out-stretched hand, to cheer our daily journeys in a way we understand.—*B.I.L.L.*



James Woods Corcoran

President Canada Printing Ink Co. Ltd.

Died December 31st, 1924

IT is with feelings of deepest sorrow that we chronicle the passing of the loved president of our Company, which occurred on the morning of Wednesday, December 31st, 1924.

"J.W." as he was familiarly known, was one of the earliest pioneers in the Canadian Ink industry. Coming to Toronto in the early years of his manhood he threw his entire energy and ability into the development of what was then a comparatively new venture, and it was his great privilege to have been actively connected with the wonderful development that has taken place in the Canadian Printing industry during the past forty years.

Animated by the very highest business ideals the impress of his character is reflected in the higher prestige of the industry he labored so long and earnestly to develop.

Intensely proud of his business he made arrangements some years ago that those who had been long associated with him should faithfully carry on the affairs of the Company.

We, who have been intimately connected with him in his business life, mourn the loss of a kind and loving friend.—The Editor.

All is Well

I think the gentle soul of him
  Goes softly in some garden place,
With the old smile time may not dim
  Upon his face.

He who was lover of the Spring,
  With love that never quite forgets,
Surely sees roses blossoming
  And violets.

Now that his day of toil is through,
  I love to think he sits at ease,
With some old volumes that he knew
  Upon his knees.

Watching, perhaps, with quiet eyes,
  The white clouds' drifting argosy;
Or twilight opening flower-wise
  On land and sea.

He who so loved companionship
  I may not think walks quite alone,
Failing some friendly hand to slip
  Within his own.

Those whom he loved aforetime, still,
  I doubt not, bear him company;
Yea, even laughter yet may thrill
  Where he may be.

A thought, a fancy—who may tell?
  Yet I who ever pray it so,
Feel through my tears that all is well;
  And this I know—

That God is gentle to His guest,
  And, therefore, may I gladly say,
"Surely the things he loved the best
  Are his to-day."

—*Theodosia Garrison.*

The Blue Family

AMONG printers and lithographers the best-known members of the Blue family are the Bronze Blues. They are distinguished by a strong bronzy appearance with an indication of having a Green or a Purplish undertone. They belong to the so called Iron Blues, formed from the mixture of the ferrocyanids and ferricyanids of iron potassium—i.e., when a ferrous or ferric salt is added to potassium ferrocynaid a pigment is precipitated, which varies from Blue to Purple, according to kind of materials used and their purity. Using less technical phraseology the process consists of the dissolution of scrap iron in sulphuric acid, which forms copperas, a pale greenish crystal, commonly known as green vitrol. The copperas is dissolved in one tank of water and yellow prussiate of soda, a pale greenish Yellow crystal is dissolved in another tank. Potash may be used in place of soda. As these chemicals deteriorate by the action of the air the color maker tries to make his solution by stirring in as little air as possible. When these solutions are thrown together, a white flake pigment is precipitated. An oxidizing re-agent, such as nitric acid is then added which turns the mass into a deep blue color. The iron blues are of great tinctorial strength, and are quite permanent on exposure to air and light. They are, however, destroyed by alkalies. Therefore, while a Bronze Blue would look very beautiful on a label it would be worthless for use on a soap wrapper or any work that will come in contact with alkali. The iron blues used in the making of Printing Ink are classified as Bronze, Prussian, Milori, and Chinese. Another commonly known color is Ultramarine Blue, which is a very

light color. It is made by heating china clay, soda, sulphur, and charcoal. The resultant mass is then ground and washed free from alkali. It is crystalline in nature and as a rule is rather difficult to work. On account of it's very light shade too much Ink is apt to be used and a mottled appearance is the result.

A new blue has lately appeared on the market, which we are listing as Brilliant Blue, and which we use on the insert in this issue. It is a decided improvement over Ultramarine Blue, being a strong brilliant color with very clean working properties, and is very permanent. It is also very fast to the action of acids or alkalies, and is particularly suitable for printing soap wrappers, labels or cartons used for alkaline products. It will likely take the place in general use where Ultra Blue was formerly used.

STOCK Inks, such as are listed in our price list, are made suitable for the average run of printing jobs; and being manufactured in fairly large quantities, their prices are naturally very reasonable. There are, however, exceptional conditions where stock Inks may not prove entirely suitable. For instance you may have a special job where a peculiar standard of quality is demanded—coated paper, fine line engravings, or dense solids, etc. Trying to use a stock Ink for work of this class means more or less experimenting before you get one that is entirely satisfactory. This means expensive press time and delay. We can save you this extra expense by making Inks specially suited to your conditions. Send us a sample of the stock you intend using and we will make you the right Inks suitable for paper, speed of press, drying conditions, etc., at very little extra cost.

The Day's Work

DO you know of any plan which will prevent the cutting of rollers by perforating rules while working on platen presses?

This is a very common complaint in a great many offices — more especially in those without regular perforating machines. The difficulty may be partly overcome by pasting a thick enough card board on the back of the form, except on the perforating rule, unlock and then plane down. The rule will now be lower than the type, and it is necessary to paste sufficient card on the tympan where the rule strikes. This will prevent the rollers from being badly cut.

WE had rather a good opportunity lately to demonstrate that Inks can be obtained that are fast under varying and changing climatic conditions. A manufacturing firm had been using a wrapper of a peculiar shade of paper for their products. This product is marketed from coast to coast, and the manager while on a recent trip found that the wrappers had on exposure faded into a number of varying shades. The peculiar part of the matter was that the fading out effect varied in different localities. The results being much more pronounced in the dry climate of the North West, than in the damper climates of the Eastern Provinces and British Columbia. They decided to use a printed wrapper and we were successful in getting an Ink that has proven to be quite permanent in different climates.

WE think Gold Seal Black is particularly well suited for printing direct mail advertising. It has dense color and is moderate in price.

THE purchasing of a good Ink is a real economy. The purchasing of poor Ink is an extravagance. While good Ink does not always assure a fine quality it is generally a big aid. Good Ink is a great means of making headway in the production in a printing plant. This is due to the saving of time, which to-day means gold; evidently labor, which is time, is the biggest item of expense. Cheap Ink retards progress, causes delay and vexation.—*Norman T. A. Munder, Baltimore.*

WE are being called upon more than ever to make up special shades of Inks. Printers are generally recognizing that a great many of their Ink problems are eliminated when Inks are specially made to suit certain classes of work. In some cases very little information is given about the paper or the way the job is to be worked. This is somewhat of a handicap, as when having special colors made up it is necessary to give as much information as possible about the conditions under which they are to be worked. Speed of press, temperature of pressroom, are all important matters for the Ink man to know. Paper of course plays the most important part, and it is necessary to send in a sample where it is possible. Failing that, send as complete information as you can. So many of the very finest shades of Ink are transparent, and are so influenced by the shade of the stock, that the only really safe way is submit samples of the paper to be used.

"The Noon Hour"

"YES, Oscar, if you go without food for seven days it makes one weak."

"MOTHER," said a little boy after coming from a walk. "I've seen a man who makes horses." "Are you sure?" asked his mother. "Yes," he replied. "He had a horse nearly finished when I saw him; he was just nailing on his back feet."—*Our Dumb Animals.*

NOW'S THE TIME TO S-BSCR-BE!

"*Dear Doctor*—My pet billy goat is seriously ill from eating a complete leather-bound set of Shakespeare. What do you prescribe?"

Answer—"Am sending *Literary Digest* by return mail."—*The Leader.*

SWEET young thing (driving through suburb)—"Would you like to see where I was vaccinated?"

He (with enthusiasm)—"Sure."

S. Y. T. (Pointing toward house which they had just passed)—"Well, right in there."

DOES ADVERTISING PAY?

"OYES, sir," said the barber, "my poor brother Jim has been sent to an asylum. He got to broodin' over the hard times, and it finally drove him crazy. He and I worked side by side, and we both brooded a great deal. No money in this business now, you know. Prices too low. Unless a customer has a shampoo, it doesn't pay to shave or hair-cut. I caught Jim trying to cut a chap's throat because he declined a shampoo, so I had to have the poor fellow locked up. Makes me sad. Sometimes I feel sorry I didn't let him slash. It would have been our revenge. Shampoo, sir?"—*Sydney Sun.*

NOT FIT FOR PUBLICATION

ONCE in an English class the teacher assigned a composition to be written and it had to contain 250 words. The next morning one little boy was asked to read his. This is what he had written: "My uncle was driving his new car one day and he had a puncture. . . . The other 236 words are not fit for publication."

LUCKY FOR JOHNNIE

TEACHER asked her class if they could compose a rhyme using the word "Nellie." Johnnie Jones, being called upon, arose much embarrassed: "There was a pretty little girl named Nellie, who fell in the water and wet her little feet."

"Why, Johnnie, that doesn't rhyme."

"I know it doesn't. The water wasn't deep enough.—*Club News.*

Cunard or some *White Star*
And a first-class passage for me
And may there be no closing of the bar
When I put out to sea.—*Judge.*

A NEGRO woman of mammoth proportions and inky complexion was in an automobile accident. She was transported to the hospital, where she soon regained consciousness. The doctor, seeking to comfort her a bit, said to her:

"You will undoubtedly be able to obtain a considerable amount of damages, Mrs. Johnson."

"Damages!" said Mrs. Johnson. "What Ah want wif damages? Ah got enough damages now. What Ah wants is repairs."—

TOO D—FAMILIAR

HERE is a paragraph from a story called "The Mystery of the Vanished Hours," which appeared recently in a daily paper.

"She stepped into the bath, surrendered herself to the water's voluptuous familiarity. But the sensuousness of the embrace repelled her with its implication of luxurious security; seemed an alien and perfidious presence, in whose contact there was something lewd."

Elmer, who reads such things, makes this comment on that paragraph: "Perhaps the water was a little fresh."

WHEN you buy Ink as sometimes specified on engravers proofs, it is no guarantee of the same results, for the average printer when he attempts to print three or four color work to equal the engravers proofs, is handicapped from the very start. In the first place the progressive proofs sent out by the engraver are printed on heavy proving paper, which is generally entirely different from the stock selected for the work. Very rarely is engravers proof paper used in ordinary commercial printing. It is too expensive. Secondly, the prover can carry a great deal more Ink on his proof than could be safely carried on a cylinder press. He naturally wants his work to show to the best advantage, so he rolls and re-rolls the plate until the solids are heavily inked, and to get the required results will often rub some of the ink off the high lights. Cuts are usually proved on the flat, before being mounted, and as only two or three proofs are required it is quite likely that half-a-dozen or more will be pulled and the best selected. All these factors make it extremely difficult for the printer to exactly reproduce the engravers effect. We believe the better way is to send the proofs with a sample of the paper to a reputable Ink company, and have them supply Inks of the needed shades, and of the right consistency. One of the leading Toronto engravers uses this stamp on all their proofs, and their opinion is that their customers fully appreciate this service.

TO ENSURE BEST RESULTS IT IS ADVISABLE TO SEND THESE PROGRESSIVE PROOFS, TOGETHER WITH A SAMPLE OF YOUR STOCK, TO YOUR INK MANUFACTURER, WHO WILL BE ABLE TO SUPPLY YOU WITH THE EXACT INK COLORS SUITABLE FOR YOUR PRINTING CONDITIONS.

"for better printing"

We recommend

Gold Seal Black

It has dense color
and good finish at
a moderate price

Mail Your Orders to

CANADA PRINTING INK CO.
Limited

15 Duncan St., Toronto

Interest Your Customer In Color

It means more printing
for you and more
business for
him

Mail Your Orders

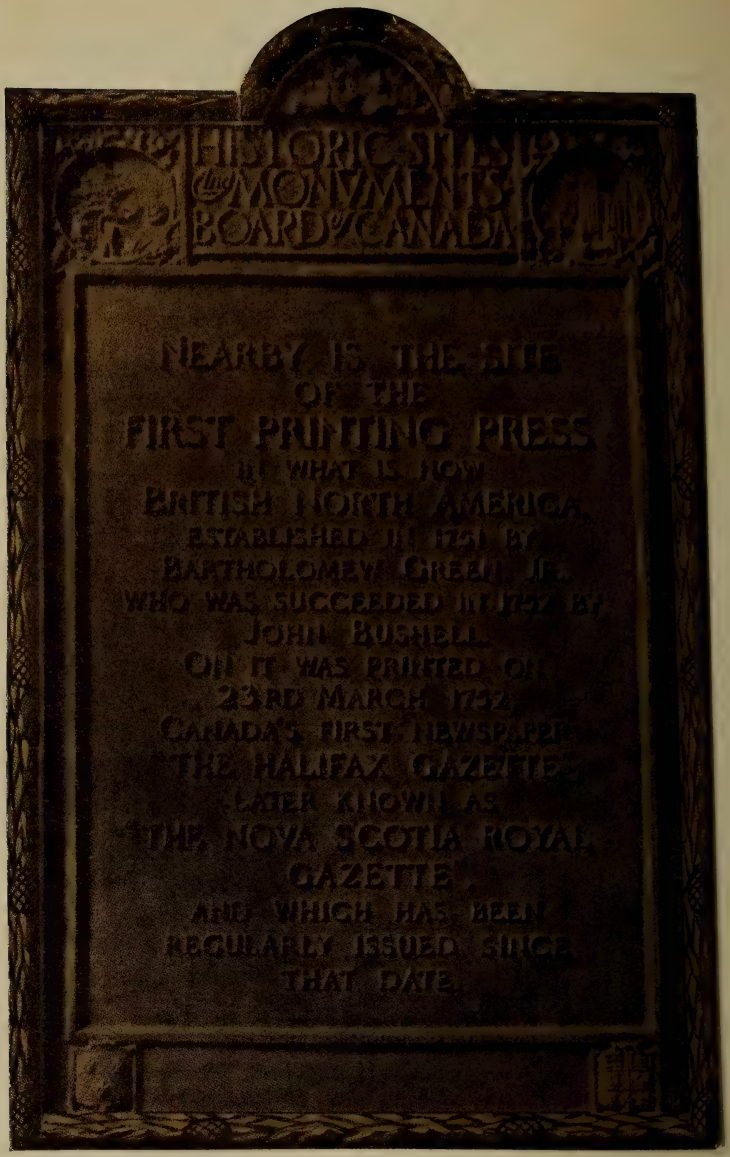
CANADA PRINTING INK CO.
Limited

15 Duncan Street, Toronto

CANADAINK

JUNE, NINETEEN-TWENTY-FIVE

Issued occasionally by
CANADA PRINTING INK CO., LIMITED
15 Duncan Street - - - - - - Toronto



Tablet recently unveiled at Halifax

CANADAINK

Being Issued occasionally by the CANADA PRINTING INK CO., LIMITED, TORONTO, *for passing along Items of Interest to Users of Ink*

JUNE, 1925 NUMBER TWENTY-TWO

WHEN one gets to love work, his life is a happy one. — RUSKIN.

BILL SAYS: "Never judge a printer's work by what his competitors say about it."

WE are particularly favorable to our new Seal Red which we recently introduced. It is a particularly brilliant color of the same shade as English Vermilion. Very fast to the action of acids and alkalis. Splendid for offset printing,

HERE are some of the things you get with CANADA INKS:

IMMEDIATE ATTENTION ON RECEIPT OF ORDER.

TECHNICAL KNOWLEDGE AND SKILL IN COMPOUNDING THE FORMULA.

CAREFULNESS IN MIXING THE INGREDIENTS.

SPECIALIZED ATTENTION IN MANUFACTURING.

A WIDE KNOWLEDGE OF VARIED WORKING CONDITIONS.

HIGHEST QUALITY OF STANDARD MATERIALS.

PRICE BASED ON ACTUAL MANUFACTURING COST.

CANADA dependable service and CANADA reputation are the result of a steady, consistent policy of extreme care throughout our office and factory. It is a really imperative matter that printers should choose their Inks with the utmost care, as it is on the results of the printed page that their reputation so largely depends. They should be convinced that the firm to whom they entrust this part of their business has an established reputation for fairness and honesty, and that every dollar spent in Ink will give them perfect results with a maximum of economy.

IT SEEMS A LOT

IN the year 1924, Canada imported Printing Ink to the value of $216,388.00 on which duty of $41,762.00 was collected, making the total paid by importers of $258,150. These figures, compiled from the Report of the Dept. of Trade and Commerce, are quite illuminating, to say the least. There are fifteen firms in Canada to-day manufacturing Ink and they have nearly three-quarters of a million dollars invested in plant and equipment. Coming at this time of business depression and general unemployment these figures show that there is still a considerable quantity of Ink imported, which, were it distributed among the Canadian firms, would help to relieve the present situation.

TRANSPARENT White is for making tints and reducing fine Inks to lighter shades without affecting their working qualities. Tints made with this Ink can be worked over black or other dark colors without changing their brilliancy. Transparent White is a fine, glossy Ink, perfect in its transparency, works smoothly and with a fine finish.

PASTE or body Dryer is a concentrated drier, but differs from the liquid in that it dries from oxidization, does not reduce the consistency of the Ink, dries without gloss and is valuable for all work where several colors are superimposed. This Dryer being white in color is most suitable for delicate tints.

THE insert in this issue of CANADAINK is a replica of the bronze tablet recently placed in the Parliament Buildings at Halifax, Nova Scotia, by the Historic Sites and Monuments Board of Canada, which should be of particular historic interest to Canadian printers, as it commemorates the establishing of the first newspaper in what is now known as the Dominion of Canada. The effect was obtained by printing Special Brown No. 21144 on gold paper.

A COUPLE of months ago one of our out-of-town customers wrote in about a job he had printed on a soft-finished book paper. The Ink used was an Art-tone Brown. After it was printed a slight stain was noticeable on reverse side. As the same Ink had been used some time previously with splendid results, they were naturally curious to know "why its present action?" This was entirely a question of using two different kinds of paper—the last kind not being at all suitable. Duotone or Art-tone Inks are specially made with the addition of a small amount of aniline oil, and when printed on suitable papers—such as coated, enamel or high-finish—show up with a very beautiful two-tone effect. They must not be used on soft-finished book papers as they will naturally stain through. Perfect results do not "just happen," they are only obtained through the use of the "right" Inks on the "right" paper—with the "right" engravings, and with every other producing factor of the same standard. We strongly recommend having Inks specially made to suit the stock whenever it is possible.

CANADA'S FIRST NEWSPAPER

JUST one hundred years before the sailing of Cornwallis—to wit, in 1669—an Englishman named Samuel Green had set up a printing office in Cambridge, in the colony of Massachusetts Bay. He was not actually the first printer in America, for Stephen Day had preceded him by ten years; but he was essentially the father of American printing. His son, Bartholomew Green, was the first printer of the Boston News Letter, the first newspaper published in America. And his son, in turn, Bartholomew Green, junior, was destined to set up the first printing office in what is now the Dominion of Canada. It is not often that such honors descend on three successive generations of the same family. Bartholomew Green, junior, was born in 1700, four years before the News Letter was started. He served his apprenticeship in the News Letter office with his father, and, after he became of age, printed for himself, using his father's type and presses.

In 1734, or thereabouts, he formed a partnership with two other printers, John Bushell and Bezoune Allen, which firm continued to do business as printers in Boston till 1751. For some reason, the firm in that year was dissolved, and, in the latter part of August, 1751, Green, with his printing plant, sailed for the new city of Halifax in the sloop "Endeavor." He arrived here in September, procured a lot of land on the lower side of Grafton Street, a little north of where Duke Street intersects it, and on this lot he—the grandson of the man who had established the first fully-equipped printing office in America, the son of the man who printed the first American newspaper—erected the first printing office in Halifax. A few months after his arrival here he died.

Upon news of Green's death reaching Boston, John Bushell, his late partner, sailed for Halifax and immediately assumed the management of the new enterprise.

A few months after his arrival, or on March 23, 1752, he published the first issue of the Halifax Gazette, the pioneer Canadian journal. This was the first newspaper published in what is now the Dominion of Canada —though the honor has been wrongfully claimed for others—and twelve years were to elapse before there was a second.

Bushell continued to publish the Gazette until 1760, but not with unqualified success. In 1760 he took into partnership with him a young printer who was destined to become one of the most prominent figures in Nova Scotia journalism—one who for the next forty years was to publish the Gazette and to render to the Province incalculable service—Anthony Henry. On the first issue in May, 1761, he commenced a new series, and numbered his papers anew. But otherwise he seems to have made little change. The paper had in the meantime grown from the size of a half-sheet of foolscap to the size of a full sheet, and the office of publication had been removed from Grafton Street to Sackville Street, but the precise date of neither change is known.—*Halifax Chronicle.*

IN using color, it must be used with a knowledge of its effects on the human mind, or its use may prove more disastrous than valuable. Light colors or tints should be used for the fragile and delicate things of life, particularly those things which appeal to a feminine mind, and should be avoided when the goods advertised are of a nature entirely out of keeping with the connotation of the coloring. Orchid and pink would hardly do to advertise the newest linotype or harrow, while for dainty wearing apparel for women nothing could be better to suggest the atmosphere to which a woman is accustomed than the delicate tints of these colors.—*Robt. C. Fay.*

WHAT CAUSES STREAKS?

THE various and subtle ways in which problems creep into the average pressroom would lead one to imagine that the much-maligned "printer's devil" flaunts his demoniacal influence in more places than the composing room. However, should he go on a rampage, his satanic subtleties are usually solved, in some manner or degree, by the average pressman. Here is one of those cases which we hear about occasionally, where some simple thing solved what previously appeared to be a very puzzling problem. The story was told us by one of our pressman friends, and the "judgment" was given by no less an authority than T. E. Dunwody, of the Pressmen's Technical Trade School in Tennessee. The job in question was an almost solid cut—16 x 24—about 20% open display—balance being a solid blue background. It was printed on a coated-one-side stock of good weight. Sometime during the makeready stage it was discovered that a streak about 9 inches long appeared about one inch from the margin in lower corner opposite to feed edge. The problem was how to remove it. The pressman wrestled for several days with the difficulty, and tried every means he could think of, but without success. In discussing the matter with a pressman of a great many years' experience, it was suggested that a little corn starch should be mixed with the ink in the event of the ink being a little too greasy, which was tried and found successful. In the meantime a letter describing the trouble and asking for advice, had been sent to Mr. T. E. Dunwody, Director of the Technical Trade School in connection with the Pressmen's Home in Tennessee, which is operated by the International Printing Pressmen's Union of America. We herewith publish his reply, which deals with the subject in a very comprehensive manner.

January 22, 1925

Your letter of January 16th was received and I followed your suggestion of reading this letter and examining the samples of printing which you sent before opening the note which you enclosed. I intended to write you before reading this note but did not get the opportunity to do so yesterday, because of other work which demanded my attention.

However, I would not have told you to try corn starch in your ink to overcome the streak which appeared in the solid near the back end of the plate. I have used corn starch on cylinders, platens and offset machines, sometimes to advantage and at other times to a decided disadvantage. Corn starch naturally has the power of absorbing a certain amount of grease in the ink and at the same time it quite naturally makes the ink shorter. Many times it can be used to advantage in tint printing and sometimes so in solid colors. It is a good thing to use as long as we use it in the right manner, but we cannot depend upon it to overcome all of the difficulties which it is recommended for.

When I read of this superintendent telling you that your ink was too greasy, I naturally thought of corn starch, as that is the old-time remedy for too much grease in an ink, whether you are printing by the letterpress or offset method. I was not sure though that this would absolutely overcome the trouble you were having with this light streak because unquestionably this streak is caused by your rollers touching the plate a little hard and jumping on the back edge.

I take it for granted that your rollers were set just as hard on your ink plate for this job as you would set them for an ordinary job, which would mean that there would be, no doubt, a little friction between your rollers and vibrators, when your form rollers were on your plate, the reason for this, of course, being that you had your plate underlayed so that it would be a trifle higher than type-high and so that the extra impression necessary for the printing of such a form would be divided between the form and the packing and would thus permit of the cylinder and the form or bed continuing to travel in unison. This would show that your rollers must travel a little faster over your form than they would against your vibrator. Hence there would necessarily be a little strippage, a little friction between the roller and the plate. In most cases this would result in a streak somewhere on your plate. How plain this streak would be would depend upon the amount of friction and the condition of your ink.

If you will examine your samples carefully you will find that your ink is mottling. Mottling is caused as a usual thing by either greasy ink or by running too much ink on. Contrary to popular opinion, the prolific cause for mottling is the fact that too much ink is being used. Sometimes this mottling may be due to both causes and at times the pressman must carry more ink than he wishes because he is compelled to cover a large area of printing. It is therefore not always possible for him to cut down on the supply of ink he is using and if he is to overcome this mottling he must resort to a means of eliminating some of the grease in preference to cutting down his supply of ink.

You will find that mottling is really two tones of ink. One is a comparatively thin form of ink and this is the lighter tone. The other is a dark tone and is actually caused by an accumulation of ink in spots. Now examine the streak that you had and you will see that it is simply less spots of these dark tones. Therefore, when you used corn starch and removed one of the causes for mottling, you were able to print without this streak showing. You did not actually remove the cause of the streak, but manipulated your ink so that it would meet the requirements of that particular job. Of course, the significant fact is that you eliminated your trouble and were able to turn out the job in a satisfactory manner, and this after all is the main thing.

The samples and your description of the trouble and the remedy applied were of much interest to us and we are going to use this information and these samples in our lectures to students, so you see it is of value to us.

Now you will find other cases somewhat similar to this. You will find by careful manipulation of ink you can make up for other deficiencies. One example of this is in using rollers that are slightly water-logged, or in using rollers that are too hard. You can change your ink so as to get better results, the same as you can alter it to meet the printing requirements of various kinds of papers. Because we can do these things, we are prone to blame the ink for many difficulties which are really caused by other conditions.

With best wishes, we are

Sincerely yours,

TECHNICAL TRADE SCHOOL
(Signed) THOS. E. DUNWODY
Director.

QUITE oft the printer's ears are filled with foolish old-time guff about the job he is going to get, because he turned out stuff that's just as good as can be made, but the price is somewhat high ; for lower prices have been had—sometimes I think they lie. He is told he'll surely get the job but he must shave his price to meet the one from Printer Jones, whose work is just as nice. Now Jones across the street is told the same old ancient wheeze, and thus the game is worked to get a lower price with ease. Once in a while some chap will fall for these old time-worn tricks, instead of landing on the goof with half a ton of bricks. A printer should be wise enough to hang out for his price which gives him coin to pay his rent, his clothing and his rice. The records that he daily keeps to show his costs are right are just the proper things to have to back him in his fight. He should have nerve to lose a job that doesn't pay him tin; he's got to stiffen up his spine and shut his ears to foolish whines if he expects to win.

HOW COLOR OF SOIL AFFECTS PLANTS

SOME curious experiments as to the effect of the color of the soil were recently described in the French journal *La Traction Moderne*, and quoted in the *Scientific American*. These experiments were made in a vineyard. The surface of the soil was lightly covered with smooth concrete, a suitable space being left vacant around each vine stock. One third of this concreted surface was painted white, another third with red, and the remainder black. The results were very remarkable, since in those plots which had been painted red and black the vines were twice as vigorous as on the white plots.

BRAVE LOVE

HE'D nothing but his violin,
I'd nothing but my song,
But we were wed when skies were blue
And summer days were long.
And when we rested by the hedge,
The robins came and told
How they had dared to woo and win
When early spring was cold.

We sometimes supped on dewberries,
Or slept among the hay,
But oft the farmers' wives at eve
Came out to hear us play
The rare old tunes—the dear old tunes—
We could not starve for long
While my man had his violin
And I my sweet love song.

The world has aye gone well with us,
Old man, since we were one—
Our homeless wandering down the lanes—
It long ago was done.
But those who wait for gold or gear,
For houses and for kine,
Till youth's sweet spring grows brown and sere,
And love and beauty pine,
Will never know the joy of hearts
That met without a fear,
When you had but your violin,
And I a song, my dear.

James Whitcomb Riley, the Hoosier Poet, was asked to name his favorite poem, and responded by giving this bit of fugitive verse written many years ago, the author of which is unknown.

HOW COLOR HELPS SALES

WITH the object of showing the effect produced on the eye by various colors, and the ideas which they cause, manufacturers of printing inks and colors make a close study of color values. These should be remembered when designs are being originated. Red, for instance, may be used for backgrounds because it is rich and exciting. Though it possesses good commercial value, it must be used with discretion. Like black, against which it becomes less aggressive, it tends to make an area look smaller.

Yellow is the lightest color, and is about ten times as luminous as purple. Because it has great carrying power it is excellent for backgrounds. Purple, being the lowest in the color scale, is the tint for shadows, or such other parts of the design as are intended to suggest mystery or depth. Blue makes an area appear larger, and like green, has a cool effect. The latter color is, however, refreshing and restful, whereas the former is refined and somewhat distant. Blue may be said to cool the heat of red or orange.

Combining the character of red and yellow, orange will be found useful to lessen the strength of the former and to provide some of the luminosity of the latter. It gives a striking, glad and decorative effect. A combination of blue and yellow yields a similar luminosity with the added coolness of the blue, and this may be described as the general effect of green. Since yellow, red and blue are the basic tints for three-color printing, it will be advisable to remember the effect produced by each so that their use will cause the desired effects of attraction and the inclination to possess.—*Paper Container.*

BILL SAYS: "The best stories are the ones that are never printed in 'The Noon Hour'."

The Day's Work

"WHEN I mix my own tints I find that they usually work spotty or greasy looking. What causes this? What white Inks are generally used for making tints, and is it necessary to use a different base for different kinds of stock?"

—The proper mixing of tints is a delicate operation and extra care must be taken in order to thoroughly incorporate the color with the white. The novice usually makes his color weaker than sample and has to carry more Ink than is necessary. This is the common cause of a greasy or mottled appearance. Try cutting down the quantity of Ink carried. It may happen that the Ink is too light in texture. If so, add a little heavy varnish, in moderation, to increase the body and tack. Mixing White is the most popular of all the bases for mixing tints for the common run of commercial work. Where tints are to be printed on colored papers or bond and ledger papers, we suggest that Cover White be used as a base, as it is more opaque. Laketine Tint Base, and Transparent White give splendid results, where transparent effects are wanted, especially on fine coated papers. Tints made with a transparent base can be worked over black or other dark colors without changing their brilliancy.

"WE have been using your Alkali Red for printing soap wrappers for several years. A recent rush order caught us without enough of this Ink to complete the job and our pressman used some of another maker's red which was sent as a trial order. So far there has been no complaint from the customer, but we are anxious as we do not like to change Inks or experiment on work

of this description. We would like to know how to make a test so as to protect ourselves in the future before printing the job."

—Alkali-resisting Inks are specially made for soap wrappers and other printed matter which comes into contact with alkalis. A printer who uses any other red for this purpose, without first testing it, is likely to get into trouble. A very simple test is to make a solution of about 5 per cent. of caustic soda or potash. Place some of this on the Ink, and if it does not run or bleed you can depend upon it being alkali proof.

WE happened across a couple of peculiar experiences a few weeks ago which are worth while passing along. The first was in connection with an eighteen-page form, part illustrations, balance type matter set in 10 pt. Caslon and printed with Dark Brown Ink, on coated stock. After the first side was printed and racked overnight it was discovered that the Ink on the outside pages was quite dry but that on the pages towards the centre of the sheet it could still be easily rubbed off This looked to us as though the paper was not thoroughly seasoned, as the centre of the sheet contained more moisture than on the outside edges.

Not long after this our city man was called in to a consultation on a somewhat similar case, only the conditions were reversed. In this case some twenty-five or thirty reams of paper had been stacked in the pressroom. A week's spell of rainy weather had increased the amount of humidity in the pressroom, and the exposed edges of the paper had absorbed some of it. The result was that for about six inches in from the edge the pile of paper had swollen until it was over three inches higher than it was towards the middle of the sheet. These constitute some of the every-once-in-a-while problems we are called upon to solve.

The Noon Hour

THERE'S a better man behind an honorable failure than the one behind a dishonorable success.— HERBERT KAUFMAN.

THE KITCHEN DRUDGE

"I DON'T mind washing the dishes for you," wailed Deacon Carson to his better half the other day. "I don't object to sweeping, dusting and mopping the floor; but I do object to running baby ribbon through my night dress to fool the baby."

TO YOU

It isn't the man who smiles that counts,
When everything goes dead wrong,
Nor is it the man who meets defeat,
Singing a gay little song;
The song and the smile are well worth while,
Provided they aren't a bluff,
But here's to the man who smiles and sings,
And then — PRODUCES THE STUFF.

—*Henrietta Heron.*

FAITHFUL HISTORY

"NOW, children," said the teacher, "write down all you have learned about King Alfred, but *don't* say anything about the burning of the cakes; I want to find out what else you know."

Half an hour later a scholar handed in his effort:

"King Alfred visited a lady at a cottage, but the less said about it the better."

A TERRIBLE INJUSTICE

AN old colored mammy, whose husband had just successfully sued for divorce, came slowly down the court-house steps talking to herself:

"Dar ain't no justice in dis heah wo'ld. Dat useless ol' husband of mine he done got a divorce. He got de house. He got de money. Got mah free chil'en, and dey ain't none of 'em his'n."

WHO IS IT?

A SUBURBAN housewife relates overhearing this conversation between her new maid and the cook next door:

"How are you, Hilda?"

"I'm well," said Hilda. "I loke my yob. We got cremated cellar, cemetery plumbing, elastic bells and a hoosit."

"What's a 'hoosit,' Hilda?" the puzzled cook exclaimed.

"Oh, a bell rings. You put a thing to your ear and say, 'Hello,' and someone says, 'Hello,' and you say, 'Hoosit?' "—*Continent.*

LAST fall one of our residents found it necessary to make a business trip to the South during the hottest months. As it was quite cool here when he left, it did not occur to him that the underwear he was accustomed to wearing might be uncomfortable in a warmer climate.

A few days later his wife received the following telegram: "S. O. S. B. V. D.'s. P. D. Q."—*Pep.*

PICKING ON THE IRISH AGAIN

AN Irishman coming out of ether in the ward after an operation exclaimed audibly:

"Thank God! That's over!"

"Don't be too sure," said the man in the next bed. "They left a sponge in me and had to cut me open again." And the patient on the other side said, "Why, they had to open me, too, to find one of their instruments."

Just then the surgeon who had operated on the Irishman came into the room and said, "Has anybody seen my hat?"

Pat fainted.—*Between Us.*

TESTING FOR PERMANENCY

COLOR makers and Ink companies are devoting a great deal of specialized attention towards securing Inks that, when exposed to severe atmospheric conditions, will retain all of their original brilliancy. For some years a series of experiments have been carried on in laboratory practice and under actual climatic conditions, and the results seem to justify the submission that the fading or bleaching is almost entirely due to the action of ultra violet rays of light. Ink makers, formerly, to obtain some comparative information, used to expose small printed color samples to sunlight tests, but it was found slow and unreliable; for tests made in summer sunlight vary from those made in winter and the other seasons. It was desirable that not only should a quicker and more uniform method be found, but also one by which tests could be made when sunlight was not available. Consequently a quartz-mercury lamp has been invented which brings the test within a few hours' duration, and is available at all times. A print or "pat-out" of color can be made on some of the actual printing stock. This is partly covered by a strip of black asphaltum-coated tin and then exposed to the rays of the lamp. The lamp is enclosed in a specially constructed cabinet, and the samples to be tested are placed in small openings about one foot away from the lamp. After a stated exposure a comparison can be easily made between the covered and exposed parts. A vessel of water placed in the cabinet will give a humid atmosphere which corresponds somewhat to the effect that is produced by vapor with sunlight, and which causes a greater tendency to fading. We have recently installed one of these lamps in our superintendent's office, and our customers have the assurance that we are using every method to insure our goods being up to requirements. We feel that the craft generally will appreciate this addition to our dependable service.

Seal Red

A NEW RED OF VERMILION SHADE, WHICH IS FAST TO LIGHT, ACID AND ALKALI

Non-bleeding for Litho

MADE IN TYPE, LITHO AND OFFSET BODIES

Mail your orders to

Canada Printing Ink Co., Limited

15 Duncan St., Toronto

A Touch of Color

—and Nature smiles in beauty

YOUR PRINTING CAN ALSO
BE MADE BEAUTIFUL AND
EFFECTIVE BY ITS USE

Write us for color suggestions

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Canadaink
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1914

A STUDY IN POSTER TREATMENT
Simple Design—Well Balanced Color and
CANADA INKS

CANADAINK

BEING ISSUED OCCASIONALLY BY THE CANADA PRINTING INK CO., LIMITED, TORONTO, FOR PASSING ALONG ITEMS OF INTEREST TO USERS OF INK

September, 1925 Number Twenty-Three

BILL says:—"Courtesy to customers collects the coin."

THE covering capacity of an Ink really determines its value—either in price or production.

THERE never will be anything made but what someone else will make it worse and sell it for less. That's brute nature.

WE have been receiving a great many favorable comments about the graduated quantity scale in connection with our printed price list. Its fairness will be particularly appreciated by the printer who may be in competition with other offices, as it ensures to every buyer—large or small—exactly the same equity of price treatment.

THE appearance of your printed product can be greatly augmented by the use of appropriate and harmonious shades of Ink. We furnish suggestions and ideas for the use of color combinations that will give your work the hall-mark of artistic treatment. This is part of our service for "better printing" that is yours for the asking.

AS we go to press, there are rumors of a pending Dominion election. Many warnings will be issued, as to how to mark your ballot in the best interests of this great country. In his work on "Success for Printers," Bill says: "Don't spoil your ballots, print 'em with CANADA INKS."

THERE are a few outstanding kinds of Book Inks offered to Canadian printers to-day. One of the best known of them is our Dixie Black—A Book Black that has held high place for years through its dependability and accomplishment. It is always reliable—always good. A splendid Ink at a reasonable price.

SERVICE and accomplishment are the things for which people are willing to pay money to-day, and the printer who shows his customers how to sell more goods, or how to run his office or his shop more economically or more quickly, or with better results, is the printer who is going to be welcomed when he goes into that customer's office.—*B. Eisenberg.*

WE must be a clever people, because we can use the same word in exactly opposite senses, then change it again, and yet always be understood. There's the word "fast" for example; we use it to describe a thing that won't move at all, and then turn around and use it to describe a thing that moves quickly. "Fast Red for fast presses" contains no ambiguity. In referring to CANADA INKS you find that "fast" implies a kind of service that moves rapidly, but a "fast" drying Ink really doesn't move—yet changes. Such a message, therefore, as "*Canadaink*,—Send *fast*, a *fast* Red, *fast* drying for a *fast* press," is clear and well understood, but studied in definitions, isn't it clever?

PUBLISHERS' NEWS INK—a gritless Black, smooth, and clean working. Made with special consideration for weekly newspapers. Mail your orders.

WESTERN CANADA printers may now obtain CANADA INKS from Miller and Richard, of Winnipeg, who will carry a fairly large and well-assorted stock for the convenience of our western trade. Miller and Richard have also branches in Calgary and Vancouver and are well and favorably known for their promptness and reliability. We hope the western printers will appreciate this "bettered service" and easier opportunity to secure CANADA INKS.

MR. PLEWMAN, of the Mission Press, Chengtu, West China, gave a very interesting talk to the Toronto Craftsmen's Club, a few months ago. Most of their work is done in Chinese and as that language is made up of thousands of characters, a compositor would need to be a long-distance runner to make any speed. A printing office, where it is necessary to go to the cellar for a handful of "sorts," or into the next building for a line of "small caps," would have little attraction for a "piece-work printer."

THE newspaper is successful, not because it sells a printing job, but because it sells news.

The magazine is successful, not because it sells a printing job, but because it sells education and information and entertainment.

The railroad is successful, not by selling its mechanical equipment, but by selling transportation.

The printer will be more successful than he is now if instead of selling printing, as such, he sells the things that properly planned and executed printing will do.—*B. Eisenberg.*

The Poster

THE poster is one of the oldest known forms of advertising, being legitimately descended from the ancient handbill or the stylus-engraved announcement of early civilization. While no definite proof has ever been found that the Emperor Nero used posters to advertise his famous violin recital, it is known to archaeologists that in the Roman era, posters or hand bills were posted in the forum and other gathering places, advertising the sale of slaves and captives of war. Thus the definite function of the poster was very early established and, as such, has remained with us, changing its apparel only with the changes of time.

It is a long step from the slave-sale-announcement of those early periods to the beautifully-printed art creations which are so prominently displayed on the billboards of the present day. Not only printers and lithographers, but artists of international reputation, have devoted their talents and efforts that the buying public should "keep that schoolgirl complexion" or drink somebody's "old vatted highland cream."

Back in the early days the country printers' acquaintance with the poster family usually consisted of auction-sale and horse-route bills with an occasional garden-party, excursion, or fall-fair poster thrown in for variety. In a recent magazine article a writer recalls that "early lithographers produced astounding posters which frightened the horses that passed them, and caused more nightmares than all the lobster suppers ever served, while our modern lithographers, by the aid of color filters, delicate cameras, and machinery of wonderful precision, are aided by the manufacturers of color, who have chained the farthest margins of the rainbow."

Not only has the standard of poster quality been raised to a high degree of perfection, but its field of influence has also broadened. To-day banks, trust companies and big financial institutions consider the

poster a necessary part of their advertising and educational campaigns. The recognized importance of this advertising medium has been materially helped by the ink man and color maker, who have been able to supply bright, attractive colors, that are fast to sun, rain, heat and cold, and other climatic vagaries.

PADSIT—a liquid padding cement—always flexible—no heating required. Sold in quart cans holding about three pounds. Give it a trial.

SPEND your dollar at home and you've a chance to get it back. Send it out of the country and it's gone forever.

THE marketing committee in connection with the U.T.A. held a meeting at the King Edward Hotel, Toronto, about three or four months ago. It was pretty well attended—as it deserved to be. We never attended a printers' meeting where so much helpful information and real selling ideas were so freely handed out by the various speakers—all without a thought of personal reward. Here were men—successful printers in their own specialized lines—who had come from different sections of Canada and the United States to tell of the new influences that are quietly at work transforming the printing industry. If some of the selling ideas mentioned will only be put into practice we can see where there is a likelihood of a whole lot more printing being produced—and we will, incidently, get more orders for Printing Ink. Needless to say that a movement of this kind will always get our warm encouragement and sympathetic co-operation.

Setting the Fountain

WE heard a pressman, of a great many years' experience, express an opinion, not long ago, that he regarded the proper set of the fountain as one of the most important things in the printing of a form.

While the setting of the fountain may often be regarded by some as a more or less minor operation, it is, nevertheless, a most important factor in the final appearance of the printed sheet. The very uneven and irregular color that mars the appearance of some jobs may often be caused by neglecting this important essential. The proper way to set a fountain is to start at one end, preferably on the right-hand, and adjust it a little bit at a time, going completely across the fountain. We know pressmen that prefer to cut a strip out of one of the press proofs—going straight across the form parallel with the fountain—and then, fastening this on the blade of the fountain, will adjust the flow of Ink according to the requirements of the form. This gives them the color values and the exact position of the form on the press, and the adjustments can be made both easily and accurately. Always be sure to carry at least two-thirds of the number of nicks, leaving one-third for adjustment uses.

Distribution should always start at the fountain, and this can only be successfully accomplished when there is a fuller or broader sweep of the fountain roller. For instance, when only two nicks on the fountain roller are used, about one-quarter to one-half inch of ink is released, which reaches the form rollers in daubs, as the ink particles have not had time to become properly distributed. When twelve nicks are used over six times as much distribution is secured right at the fountain head, where distribution should always begin.

Sometimes in changing from one ink to another it may be found necessary to add or cut off an extra nick or two to get the proper flow of ink. This does not

necessarily mean that there is a difference in the covering capacity of the two inks. It may only indicate a difference in the tack of the varnish used. Some inks may be heavy in body and short or buttery in consistency, while other inks may be fully as heavy in body but will be long or tacky in consistency. Inks of these descriptions will require different fountain treatment, and yet both may have the same covering capacity.

TIMES are surely changing in the printing business, and to-day we are right in the midst of a new understanding of selling conditions that are surely, but slowly, altering the relationship between the printer and his prospect. The far-seeing printer is no longer "taking orders" for such material things as paper, Ink or labor. He is a salesman—his new lines are "ideas" and "service"—he is selling the things that printing will do—he is selling accomplishment. These are the vital things that make for better business—the things that people are willing and eager to pay for. The printer in the past has been more or less of a philanthropist. He has been giving the product of his brain and craftsmanship for too small a monetary consideration. So generous has he been at times that he has rushed ahead of his fellow craftsmen and cried aloud: "Take my work—its the cheapest." Competition, unfortunately, was invited. At one time it was thought the correct thing to have "Estimates Cheerfully Furnished" on printers' advertising matter. But a number of printers are getting wise to the fact that business that is got by competition —by bidding low—for that's what it means—is never to be depended upon. It follows the banner of "low price" always. Quite different from business that is obtained because you have been of real service to your customer, and have given him ideas that seemed to fit his particular needs. Price is usually a secondary consideration in relations of this kind.

A Stolen Day

WHILE this is in simple appreciation of those kindly souls who divide their time and allegiance between the art preservative of Gutenberg and the gentle art of Isaac Walton, yet I feel there are others who have a kindly understanding of all that it means to "steal away for a day" with rods and reels and bait (particularly the bait). So I'm going to tell you about "one stolen day," down in Nova Scotia, when the skipper and I wandered foot-loose and fancy-free, without a thought that there existed such places as printing offices.

We left town about ten o'clock in the morning and in about an hour's time we turned off the main highway into a pretty wood-road, that seemed to wander along without any definite sense of direction, just picking out the rough spots. A couple of miles of jolting and we reached our journey's end. The car was parked in an open space in front of an old, abandoned farm house, and ten minutes brisk walking put us alongside the stream. No sleepy stream, this one, no siree! It was sure a lively one—full of pep and action—tumbling noisily over waterfalls and rapids and swirling round into pools and eddies—just an ideal playground for a lively trout. I scrambled down the bank, as excited as a small boy at the circus, eager to try a cast. Hardly had the line touched the water when whir-r-r went the reel and the fun was on. Talk about sport. I could have shouted through sheer joy. Five hours on that stream and we landed—no, I'm not going to tell you how many—you wouldn't believe it anyway—but when we emptied our creels out on the grass there lay as nice a catch of brook trout as ever tackled the business end of a brown hackle.

Then—it was five o'clock and we were 16 miles from town. Our day was over.

I'm still going on enjoying it; and someday, if I find favor in the eyes of the gods, I'm hoping to have just such another day as the one when the skipper and I stole away from business and went fishing on that wonderful trout stream down in Nova Scotia.

The Man on the Job

IT'S never the job or its wages
That determines the worth of a man,
It's the faith and the courage he uses
In doing the best that he can.
It's the vision that carries him onward
To success with a heart all athrob.
For the man who is winning the honors,
Is the man who is making the job.

FOR no one will carry him upward;
He must climb to the top by himself.
If he falters or strays from a purpose
He is apt to be left on the shelf.
Though the job may be humble or menial,
Irksome, distasteful, or lone,
There's always some chap who can use it
For an upward stepping stone.

AND though the toil may be weary
And rewards seem uncertain and slow,
Dame Fortune is ready and waiting,
For the chap full of hustle and go,
Who bends to the task in dead earnest
With a courage that no one can rob,
For the job doesn't count in the struggle
As much as the man on the job.

SO whether we toil for a living
At a desk or a lathe or a loom,
In the fields that are ripe for a harvest
Or deep in a mine's leaden gloom,
And whether we draw out ten thousand
Or a paltry and mean forty bob,
There's a job for the man who can make it:
It's always the man,—not the job.

—*B.I.L.L.*

Printing in Colors

EXPERIMENTS have been conducted for years, classifying and determining the influence of colors on individuals, and some of the compelling power of colored, artistic advertising may be found to be based on sound scientific principles.

Quite often when catalogues, booklets or folders are sold, the printer believes that if they were printed in colors showing actual reproduction of articles in place of printing by one-color half-tones, the job would not only look better, but have greater sales-producing value. How many printers, however, can convincingly answer the customer's query: "Will it pay me to print in colors?"

Sometime ago this very question came before one of the printing houses we know. They wrote to several large mail-order firms, and the following extracts from the replies received are intensely interesting.

A Chicago house wrote as follows:

"If a catalogue of merchandise has been printed in the past without color, and you add to it faithful colored illustrations of certain lines, such as carpets in which color is a leading sales factor, you should increase the 'pulling power' of the illustrations from *three hundred to a thousand per cent.* In addition to this you have the purely psychological effect of making the catalogue, as a whole, much more attractive.

"We use a certain amount of color work which pays directly and specifically as shown by the percentage of advertising cost to volume of sales, and we use some color work that could hardly pass this test on the theory that it adds to the attractiveness of our advertising."

Another large American firm wrote:

"We have made no study of the 'pulling power' of color, especially in the matter of catalogues and mail-order literature, as we do not issue catalogues. We use

color frequently in our booklets and folders which we distribute from the store. We are convinced that it has a selling power."

A well-known Canadian firm stated:

"We can assure you that color work in our mail-order catalogue brings in much heavier returns, *proportionate to the cost,* than black and white, providing proper judgment is used in selecting subjects that best lend themselves to color reproduction. Color work is vastly superior to black and white in "pulling power."

The sequel to this incident is that the catalogue then being figured on by the printing firm in question, was printed in five colors in place of one, and the increased business secured by the customer during the following season, was more than 40% in advance of the previous season.

INDIFFERENCE or carelessness in the selection of Printing Inks will not help to solve the many Ink problems that continually and persistently arise in pressrooms. These problems are ever-present—variable, and influenced by constantly changing weather conditions—but more so by the grades and varieties of paper stock used. Inks are made to work under the average general conditions; but it is not humanly possible to make an Ink that will work equally well under all conditions. We strongly recommend having Inks specially made where it is possible. It will mean an actual saving in pressroom expense as you eliminate all the pressman's time experimenting with different Inks trying to find one that is suitable. Each time an Ink is tried it means an extra expense in "washing up." You will also actually save running time, for the special Ink will not only work better, but it will look better. Always send a sample of the paper to be used.

The Day's Work

OUR attention has been called to a statement made in the last issue of *Canadaink*, in an article in "The Day's Work," with respect to the testing of Alkali Inks. The phrase in question said "A very simple test is to make a solution of about five per cent of caustic soda or potash. Place some of this on the ink, and if it does not run or bleed, you can depend upon it being alkali proof." The correction says: "A drop of this solution should be left, not on the ink but on a print of it, over night. In the morning if the color is still there you are safe. Under this test if the ink is not alkali proof it neither "runs" nor "bleeds," but it does "bleach." We hope that this additional description will assist any doubtful reader, but if any doubt still remains, the surest way to play safe is to send for suitable CANADA INKS. Even though our description may be weak, our tests are sure.

"SAY Bill" said one of our Ink men to the scribe, a short time ago. "Here's something new to tell them in *Canadaink*—men's socks printed in two colors with CANADA INKS."

We frequently have requests of a class that to many folk would seem unusual, and in most of the cases we have been able to produce the ink required, but frankly printing ink for men's socks was a new one even to us. The socks were of grey cotton, both sides had to be printed at the same time, ink had to print without showing a run of oil or color, but with a clean, sharp printing edge, two colors were called for, blue and black.

—Another request came in for an ink to print on tin. Ten minutes after printing, tin was placed in boiling water for thirty minutes. Automatic machine used for printing and the ink must not dry on the machine.

—"Are you ink experts?" one printer wanted to know, "because if you are not I haven't time to waste, talking to you." We suggested that he simply tell us his troubles, and leave the question of our expertness for the future, for if we could help him he would give us credit for it, but if we couldn't help him no amount of claim on our part could settle the matter. He told us of trouble in getting an ink to dry on a bad lot of glassine stock.

—A western newspaper finds that his News Ink has "gone bad," has very thin body, and runs down between the type. He is ready to change to CANADA INKS if we can satisfy him now. The probabilities are that he is using an ink of winter consistency which has softened up on account of the warm weather. We suggested some remedies for him, and hope that he is now a booster for CANADA INKS.

—From the east comes an order for ink to print on towels.

—A Toronto box maker wants inks to print on silk, several colors, special shades.

—The customer of a Montreal printer sends us sample of work received, showing a very mottled effect of ink on cover paper, and wants to know, if it is bad paper, cheap ink, or just poor printing. This was a case of a good ink in the wrong place. Transparent colors had been used instead of cover inks.

—An eastern printer reports that process blue will not print over red and yellow. Sample submitted showed that red or yellow had dried too hard, too much time had elapsed before the blue was put on. However we were able to help, and the job was saved.

The Noon Hour

A Perfect Alibi

WIFE—"Where were you last night?"
Husband—"It's a lie!"

A MAN should never be ashamed to own that he has been in the wrong; it is but saying in other words that he is wiser to-day than he was yesterday.—*William Penn.*

A COUNTRY paper, in speaking of a meeting of a club, said "the decorations used at the rooms were red, white and blue, the women serving at tables wearing a maple leaf."

'Twas Too Soon

PAT HOGAN, that used t' drive a team, come runnin' out of th' barn one mornin' yellin' like an Indian.

"Whaddy' think!" he howls, "McCarty's hung his self t' a harness hook."

"Shut up!" sez I, "did y' cut 'im down?"

"Oi did not," sez he, "he ain't dead yit."

A Fine Quartette

A LITTLE bit of *Quality*
Will always make 'em smile;
A little bit of *Courtesy*
Will bring 'em in a mile;
A little bit of *Friendliness*
Will tickle 'em, 'tis plain—
And a little bit of *Service*
Will bring 'em back again.

A COUNTRY is not made great by the number of square miles it contains, but by the number of square people it contains.—*Dayton News.*

Sarcastic

HE, sarcastically—"You know some one has said, If you would make a lasting pair of shoes, take for the soles a tongue of a woman."

She—"Yes, and for the uppers the cheek of the man who said it."

Repentance

KING SOLOMON and King David
In youth led wayward lives;
Each had his own affinities,
Beside their numerous wives.
But when old age came creeping on
With all its aches and qualms,
King Solomon wrote the Proverbs
And David wrote the Psalms.

—*Contributed.*

Protection Sans Obstruction

AN old farmer attended a big picnic and stayed over to watch the dancing at night. He hadn't been out in the world much, and he was deeply impressed with the girls' clothes at that dance.

"Some of the ladies' clothes I see here," he said, "puts me in mind of a barbwire fence."

Somebody asked him why.

"Well," said he, "it's this way—they appear to protect the property without obstructin' the view."—*Topics.*

A COLORED preacher had just concluded a sermon on "Salvation am free" and announced that a collection would be taken up for the benefit of the parson and his family. A member in the audience objected to the paradoxical nature of the proceedings and received this bit of negro logic in response:

"S'pose yo' was thirsty an' come to a river. Yo' could kneel right down an' drink your fill, couldn't yo'? An' it wouldn't cost yo' nothin'. Dat water would be free. But, s'posin' yo' was to hab dat water piped to yo' house, yo'd have to pay, wouldn't yo'? Waal brudder, so it is wid salvation. De salvation am free, but it's de habin' it piped to yo' dat yo' got to pay fo'."—*Mack.*

SEND for ten pounds of Gold Seal Black at Eighty-five Cents per pound. It is a wonderful Ink for art finish and coated papers.

PAPER surfaces are very important factors in the drying action of Printing Inks. A large firm, specializing in color-printing, pulled up proofs of process yellow on seven different kinds of paper. They found that three dried perfectly, two very slowly and two could be easily rubbed off. A sure-fire argument that a safe way is to have specially made Inks.

THE Code of Ethics of Benjamin Franklin, Printer:

Temperance	Justice
Silence	Moderation
Order	Cleanliness
Resolution	Tranquility
Frugality	Chastity
Industry	Humility
Sincerity	

SO many people are talking and writing about "service" that we are a trifle hesitant about saying anything more about it. It has got to be a very hackneyed expression indeed, and half the time it doesn't mean anything. Just talk. Reminds me of the story of the old darkey, whose generously proportioned spouse was always "nagging" him. When asked how he seemed so unconcerned about it, he replied: "Huh! dat ole woman don't hurt me none—'case usin' words is wat she don't do nothin' else but." Now service is the very essence of success in every line of business, but it must be made to mean something more than "usin' words." One of our customers referred to our service as being really "dependable service," and the expression seemed good enough to pass along. There's nothing very mystical about it all—just careful watching and hard work. But it puts "dependability" in CANADA INKS.

CANADA INKS

may be secured direct from our factory
or from

MILLER & RICHARD
WINNIPEG

SMITH, DAVIDSON & WRIGHT
Limited
VANCOUVER

BUNTIN, GILLIES & CO.
Limited
HAMILTON

Canada Printing Ink Co.
Limited
15 Duncan Street, Toronto

Canada Inks

Make "Good" Posters "Better"

CANADAINK

Being a Publication of *ſome intereſt* to thoſe who have to do with the *uſing* of

Printing and Litho Inks

And now ſent out by the Canada Printing Ink Company Limited makers of Fine Inks *from their place on Duncan St. which is in Toronto* Canada

Printed for the Seaſon of Yule in the Yeare

1925

Christofori faciem die quacumq; aliquis
Illa nempe die morte mala non morietur
Millesimo cccc
xx° anno

CANADAINK

Being Issued Occasionally by the CANADA PRINTING INK CO., LIMITED, TORONTO, for passing along Items of Interest to Users of Inks

DECEMBER, 1925 NUMBER TWENTY-FOUR

BILL SAYS: "Printing Ink is the world's greatest salesman."

Now comes the time to renew your subscription for "*Canadaink*." A convenient order card is enclosed with this number.

We are pleased to announce that we have completed arrangements with the Sears Company Canada Limited, to carry a large and well assorted stock of CANADA INKS at their Montreal office, 306 Unity Building, for the benefit of our Montreal trade.

The Christmas season with its attendant joys and happiness, gives us this opportunity of extending to you our sincere greetings, and permits us to express an appreciation of your kindness in the past, with the sincere hope that we may be permitted to serve you in like manner in the future.

You do not have to worry about "cold morning" starting-up troubles, nor fuss with old time Reducers and Oils, when you use our Reducing Black. Made especially for "cold morning" problems, it reduces the Ink body to a perfect working consistency without affecting the color. It stops plucking and pulling.

The Yuletide

The Yuletide season is with us again on its annual visit. The shops are being "dolled up" in bright holiday garb. As custom seems to have set these days apart for a lot of "riotous giving," many wonderfully alluring wares of all kinds are very temptingly displayed that the hearts of our "wimmen folk" be made glad. When the season is over and the most of us get back again to more normal living, it will be found that a great many "poor old Dads" have been separated from the coin they had been saving up to pay for the winter's coal. Such is the uncertainty of life.

YE OLDEN YEWLE TYDE

The lewid people than algates agree,
And caroles singen everi criste messe tyde
Not with schamfastenesse bot jocondle,
And holy bowghes aboute and al asydde
The brenning fire hem eten, and hem drinke,
And laughen mereli, and maken route,
And pype and dansen, and hem rage: ne swinke,
Ne moe thynge els, rwalve daye thei wolde not.

—MEDIEVAL ENGLISH.

Have you one of our specimen books handy when your customers wish to select some particular color? If you haven't a copy, let us know, and one will be sent you without delay. Its regular use will help your sales program.

The type face used on page 9 in this issue is the original Caslon, first brought out by William Caslon I. in 1720. The chap book ornaments belong to about the same period; some of them coming into use nearly two hundred years ago. The initial on page 10 is a copy of one used by Wynken de Worde, one of the earliest English printers, about the year 1510.

BILL SAYS: "Instead of learning from experiences some people never recover from them."

Carefully

Carefully disguising our real feelings under a mask of placid indifference we pass along the following appreciative remarks in hope that others may in time say likewise. A Western Ontario printer, with all due solemnity, said: "I cannot see how any printer can run his office without C.P.I. Company's Bond Black, No. 519. I know that I couldn't." You see he uses it himself and speaks with assurance.

At a New York advertising show, the visiting public voted their preference as to advertisements posted on the bulletin board, of which there was an equal number of black and white, and color ads. The result was a landslide for color. A Swift & Company advt. in colors received 1,321 votes, while Quaker Oats in black and white received only 46. Campbell's Soup in color got 1,304 votes and Ridgway's Tea in black and white received only 27. *Use more color.*

A perfect Ink for platen press work is found in our Platen Press Black No. 5626. Works clean and sharp; does not pull or mottle, and dries with a beautiful finish.

One of our chaps, not long ago, wandered into a gent's furnishing shop or haberdashers (as they call it in jolly old England, eh; what!) to get some sox. He's a simon-pure advocate of patronizing made-at-home industry, so naturally the first question he put to the merchant was: "Are these goods made in Canada?" Now, I consider that a perfectly fair question for him to ask, as every one has a right to be acquainted with the nationality of the covering for his pedal extremities, or anything else he uses. It was showing the right Canadian spirit to enquire if they were made-at-home. The thing I particularly admired was his consideration for his own firm. Business to-day is so interdependent that even the simple sale of a couple pairs of sox will eventually be felt by us, for some of the money which in the interim may have passed through several hands, will be returned to us later by the printer and lithographer. It seems that in this simple reciprocal trading lies a lot of our future growth and prosperity.

The oldest

THE OLDEST WOODCUT

THE frontispiece in this issue should be of more than ordinary interest to the printer and engraver. It is a copy of what is generally conceded to be one of the oldest dated (1423) woodcut prints in existence. The original is one of the rare treasures of the John Rylands Library of Manchester, England, and forms part of a small but precious collection of fifteenth century prints from woodcuts and metal cuts.

It was found in the year 1769 in Bruxheim, Germany, and formed part of the Earl Spencer collection of rare MSS., which was afterwards acquired by the library.

These crude engravings, generally of religious subjects, were largely used by the church as aids to devotion, and the very few of them which are now in existence owe their preservation to having been used as linings or enclosures in covers of MSS.

The drawing is very crude in comparison with modern art. It has very little perspective, yet despite that the medieval artist has succeeded in conveying a splendid idea of the customs and wearing apparel of that period. The saint was a big powerful man, so the landscape was made diminutive in comparison, to emphasize his stature. The country was hilly and rocky, so the cliffs were made to rise straight up. Water is indicated by the waving lines and a fish, while dry land has a rabbit with its head out of a hole. The four different kinds of trees give an idea of the diversified character of the greenwood. The date palm almost tells us the latitude of the scene. The lantern held by the kneeling monk would indicate that it was dark and that a light was needed to guide the saint's footsteps. He bears on his shoulders the Infant Christ. The Latin inscription at the foot refers to the belief that the sight of a picture of St. Christopher acted as a charm against sudden death.

The date is "Millesimo CCCC XX Tercio" (1423).

The woodcut is unique, and it was only recently that the governors of the library allowed the making of a few facsimile reproductions. We feel pleased at being able to show this very rare and interesting example of early wood engraving.

What a

What a pleasure the pressman can find in the use of our Dixie Black. Its easy-working, clean-printing properties, and its regular dependability, makes it the ideal Black for all kinds of book work where a quality effect is sought at a minimum of cost.

THROUGHOUT THE YEAR

Earnest moral principle is the balance-wheel of character. It regulates and keeps the whole man in order.

Even the wisest are long in learning that there is no better work for them than the bit God puts into their hands.

A better thing than "hitching your wagon to a star," is to put your hand in the hand that moves the star.

The common opportunity comes, as the divinest opportunity in the whole history of the world came, cradled in obscurity.

There are few things impossible in themselves, and the application necessary to make them succeed is more often wanting than the means.

Kind looks, kind words, kind acts, and warm hand shakes —these are the secondary means of grace when men are in trouble, and are fighting their unseen battles.

It is a perfectly safe proposition that without the thoughtfulness, which is otherwise named tact, no one can find the fullest measure of success and pleasure in life.

He who walks through life with an even temper and a gentle patience, patient with himself, patient with others, patient with difficulties and crosses—he has an every-day greatness beyond that which is won in battle or chanted in cathedrals.

It is the little words you speak, the little thoughts you think, the little things you do or leave undone, the little moments you waste or use wisely, the little temptations which you yield to or overcome—the little things of every day that are making or marring your future life.—*Selected.*

Old time

OLD TIME COLOR PRESS-WORK

(From Moxon's Mechanick Exercises, 1683).

WHEN Red and Black are to be Printed upon the same Sheet, the Press-man first Makes Register, and Makes Ready his Form. Then having a new Frisket Drawn, he prints upon his new Frisket with Black, and having before a Proof-sheet Printed Black, with the Words to be Printed Red underlined on that Proof-sheet: He takes off his Frisket, and lays it flat on a Paper-board, and with a sharp-pointed Pen-knife nearly cuts out those words on the Frisket, and about half a Scaboard Margin round about the words, that he finds under-lined on the Proof-sheet: Then sets the Frisket by till he has wrought off his Heap with Black, and puts his common Frisket on the Joynts of the Tympan again.

While the Press-man is Cutting the Frisket, the Compositer takes those Words out of the Form that are Under-lin'd on the Proof-sheet, and in their place puts Quadrats, m-Quadrats, Spaces, &c., to Justifie the Lines again.

Then the Press-man Works off the Heap Black.

Having wrought off his Heap Black, he takes off the common Frisket, and puts on his new-cut Frisket: Then taking a piece of thick Scaboard he cuts it into so many small slips as there are Whites in the Form to be Printed with Red; These small slips he cuts exactly to the length of the Quadrats, &c., the Compositer put in, and to the breadth of the Body; but rather a small matter less than bigger, lest they bind at the bottom of the Shank of the Letter: for when the Compositer takes out the Quadrats, &c., he put in before the Form was Wrought off Black, these slips of Scaboards the Press-man pricks on the Point of a Bodkin and puts them into their respective holes: And being loosen'd off the Point of the Bodkin with the blunt Point of another Bodkin, are laid down flat on the Press-stone; These slips are called Underlays. Upon these Underlays the Compositer puts in again the words or Letters he took out before the Form was Wrought off Black: So that these Words now stand higher than the other Matter of the Form, and therefore will Print when the other Matter will not. But yet for the more assurance that the other

other Matter Print not, the New-cut Frisket was prepar'd, which hinders anything to Print but what Prints through the Holes cut in it; which Holes these Underlaid Words fall exactly through.

Having mingled the Red, or any other intended Colour with Varnish, he Beats the Form as with Black; and Pulls it very lightly, lest these Underlaid Words standing higher than the rest of the Matter, Print too Hard.

WORTH CONSIDERING

OVER one hundred and fifty magazines published and printed in the United States are coming into Canada. These publications have a total circulation of approximately twenty-five million copies per annum. They all contain articles and stories about the United States, reflecting the opinions of its people, directing the minds of readers along U.S. channels of thought, and advertising goods of that country to our own people. It is estimated that twenty million pounds of paper come into Canada annually in the form of United States magazines, and that if these magazines were printed in Canada ten million dollars would be added annually to the printing and publishing trade.—*C. O. Lobley in Industrial Canada.*

Every manufacturer of an advertised article wants to have his advertising stand out as strongly as possible. It means bigger business to him when his selling message is emphasized. And color is the magic ingredient that often makes this possible. We have mentioned this fact to printers time and again, and the answer has invariably been "that customers won't pay for the extra expense." Well, I know that I wouldn't take that answer as being final. I'd just keep on telling all about the increased beauty and the bigger results, and I'd keep the extra expense idea in the background. A printer has to sell his own business—yes, and believe in it — if he would have his customers believe in him. Trouble is that too many of us are "just taking orders" instead of really selling our output.

Getting

GETTING A HEARING

THERE is a tale in the Arabian Nights called "Ali Baba and the Forty Thieves." Those who are familiar with the story will recall that when Ali Baba wished to open the door of the treasure cave he used the magic words "Open Sesame." The treasures of that delightful fantasy which were unlocked by the use of those magic words, are completely overshadowed to-day by the hidden riches which are waiting to be opened up by these other magic words "Printing Ideas."

While I was struggling with this article, a salesman from an engraving house called to tell me about an idea he had thought out for a future cover of "*Canadaink*." Now we had already arranged for covers for a couple of coming issues, and, strange as it may seem, I was really busy at the time. Ordinarily I would not have cared about seeing the chap, but because he had taken the trouble to work out an idea that might prove of some benefit to us, that salesman got a nice hearing. He had "good openers" with him—the "Open Sesame"—that gave him an opportunity to tell his story. Now the point I want to emphasize is just this. That I believe nearly all buyers have a kindly feeling for the men who come to them with selling ideas, and will generally give them a hearing. The person who sits in judgment on the amount of money a firm spends in advertising literature is apt to be a darn sight more interested in the printer with suggestions or ideas that will help to sell more goods, than he is in the printer whose only approach is for an opportunity to quote prices.

Everywhere are to be found many golden opportunities that properly followed up should lead to a lot of new business for the printer, but like many of the good things which are worth having they do not come without some extra effort being made to get a hold on them. Those who only "stand and wait" are apt to be shoved aside by their more energetic fellows.

Bond & Policy Black is a standard Ink in a great many offices for linen and bond papers where a quick-drying Black of dense color is wanted. Work printed with our Bond Black can be handled in a very short time after printing. It is very useful on rush work—mail your order.

To our

To Our

MANY LIEGE FRIENDS

AND WELL WILLERS.

But more eſpecially thoſe who have borne their part in ye furtherance of many pleſaunt and cordial tradings.

IT beſeemeth to us as fittinglie right and proper that we should ſet down in ſome ſmall manner our due thanks and appreciation for ye many and divers manifeſtations of good wiſhes which have been our portion during ye paſt yeare. ⁂ The which we now do in all graciouſneſs and to that end alſoe do we wiſh that our many friends have content and riches in greate meaſure. ⁂ It being given in ye ſeaſon of YULE when we do vouchſafe thanks to our MAKER for HIS many mercies.

This from ourſelves and our ſtaffe

⁂⁂⁂⁂⁂⁂⁂⁂⁂ 1925

A LEGEND OF ST. CHRISTOPHER

HOWEVER interesting the illustration of St. Christopher in this issue may be as a reproduction of the oldest dated wood cut, we believe it will be more so after reading the following beautiful legend of St. Christopher, the patron saint of travellers, who would serve only the best and greatest.

Offero, as the saint was known in his youth, was a very strong, tall, and brave young man, whose chief ambition was to serve the greatest king on earth. Leaving home, he travelled far until he came to the palace of a king who was said to be the greatest and bravest that lived. Offero then enlisted and served in the king's army. One day he learned that the great king feared one greater than himself. So Offero left him saying, "I may not serve thee longer. I have promised to serve only the greatest, and one who feared nothing. Since thou fearest an Evil One, I must seek and serve him."

Offero eventually found the Prince of Evil, and served him. One day, as they were passing a wooden cross set by the wayside, the Prince of Evil trembled. Again the youth set out to find the king whose cross had caused even Satan, the terrible Prince of Evil, to fear and tremble. He was directed to a holy hermit, who told him the story of the cross and instructed him in the service of the Lord Christ. Offero stationed himself at the edge of a dangerous stream where many travellers had to cross. On account of his great size and strength, he rendered great assistance and saved many lives. One very dark and stormy night when the river was in flood and exceedingly dangerous, a small child came to the river bank, and asked to be taken across. Offero placed the child on his broad shoulders, and waded out into the tumbling water. As he went the child seemed to grow heavier with every step, and his mighty strength was taxed to its utmost. He safely reached the far shore and set his burden down. Then, as he looked, a strange light enfolded the child, and before him stood the Christ whom he had so long been trying to find. A clear sweet voice came to him saying, "Inasmuch as ye have done it unto one of the least of these, my children, ye have done it unto me. It seemed indeed a heavy burden, for I bear on my shoulders the sins and sorrows of the whole

whole world. Thou are well fit to be my servant, and henceforth thou shalt be known as Christ's-Offero (Christopher), and as a sign that I am thy King, take thy staff and strike it into the earth." As the voice ceased, the light faded, and the child was gone; but where Offero struck his staff into the earth, it took root and budded out into leaves of tender green.

Ere the strains of "Adeste Fidelis" have died away for another year, could better resolve be made by the strong young men of Canada, than that they too should seek and serve only the best and greatest, and find the Christ-child in "His Dominion?"

We believe we are making one of the best medium priced book Blacks on the Ink market to-day—"and Dixie is its name." Send for a trial order.

THERE are still some printers who buy their Ink too casually. They content themselves by saying "Ink is Ink," and order perhaps from the first salesman that comes along, quite irrespective of the fact that they may have had no previous experience with that particular firm's goods. Ink is too important a factor in the production of "better printing" to be bought in this haphazard manner, for the chances are greatly against obtaining the right kind to suit your requirements. Ink should be purchased for service and suitability to the class of work—always remembering that price is no indication of suitability. It pays you to pay a fair price and get a little better worth; for it is that little extra touch of quality that saves you time and trouble in your pressroom, and adds to your profits. The better Inks—quality kind—are always desirable. They print cleaner and sharper, have a greater depth of rich color, and they help your reputation as a good craftsman. The economy of quality—of paying a right price and saving a great deal in the end—is strongly emphasized when you buy your Inks from a firm with a recognized reputation for honesty of output. It is worth something to you to know that you can always depend on getting the right Inks "for better printing" when you need them.

The

THE DAY'S WORK

FROM A "DOWN-EASTER"

--since our last issue.

"We have recently been having trouble with book ink caking or piling up on the cuts and type. This was very noticeable lately while printing a 16 pp. form—mostly half-tones on a good grade of art book. The weather turned very warm at the time, and we wondered if this may have been the cause of the trouble."

The sudden change to hot weather may have been partly responsible for some of the trouble, as it would naturally make the Ink thin. The hot weather also affects the rollers' distributing quality. Add a little No. 4 Varnish. This will give it more body with a better flow. It will then "lift" or "clean" better.

We know of several well-known printers who buy their inks in a very systematic manner, and have standardized a number of regular lines, which are carried in stock in stated quantities. A "dead line" or min. and max. allowance is established below or above which there is no trespassing. Having due consideration for their likely needs there is a very slight chance of not having ink enough on hand for any job until a supply can be obtained from their ink maker.

There is also a foreman in another office who is extra careful about his inks. In addition to a supply of his regular lines, he carries an extra pound of each in his desk simply in case of emergency. This extra precaution has quite often avoided what might otherwise have been expensive delay.

Sterling Black No. 324, is one of our finest Blacks; Non-offsetting and very dense in color. Made with Platen Press body under No. 325.

Some

Some newspapers are running Black News Ink with a very strong bluish tone, similar to the effect that is so popular in England. The Ink is slightly higher in price, but our production department can deliver the goods at what a few years ago would have been considered an impossible price.

A Toronto printer had a rush order for 50,000 cards printed in red and black. He complied with the "rush" requisition so promptly that some of the sheets were delivered before the red Ink was dry. It was later learned that in the rush to get things going, all the coal-oil used in washing-up the press had not been cleaned off, and that all the early sheets were slow in drying.

An eastern newspaper is getting out a special Christmas edition, and sent for samples of Ink to imitate as closely as possible the Rotogravure effect. With some of his stock on hand we were able to supply a Brown that will print and look well, but, of course, it's not rotogravure.

Write to us regularly. We want you to feel we are *your* Company, *your* friends, with Inks for *your* service.

When sending repeat orders for special inks it is very necessary to give the formula number. This enables us to quickly check up all the ingredients needed for them, and also give your order greater expediency. We keep a very exact account of all our specials. Their complete physical history is recorded on a separate filing card, and arranged numerically. We also keep a small sample of the mixing itself. By comparing the old and new mixings there is but a slight chance of subsequent orders varying in shade. We have been making one particular special shade for a Toronto lithograph company for over twenty-five years without a complaint. Handling sometimes as many as forty specials in a day, we have become highly specialized in their compounding. Exactitude and vigilance are as necessary a part of our formulæ as the ingredients themselves. We suggest that a sample of the stock to be used be sent us whenever possible.

The

THE NOON HOUR

COPY

"How much shall I write about this thing of man's being composed mostly of glue?" asked the reporter. "Oh, about a couple of sticks," said the day city editor, who has his serious side.

CHRISTMAS FILLING

I hate to say it just because
It sounds so mean and shocking;
But nature beat you, Santa Claus,
At filling Peggy's stocking.

—TIGER.

FLOWING LANGUAGE

"How is your son getting on at college?"

"He must be doing pretty well in languages. I have just paid for three courses—$10 for Latin, $10 for Greek and $100 for Scotch."

NOT FIT TO PRINT

"I think she works for a printing company."

"Sort of bold-faced type, eh?"

—CORNELL WIDOW.

"Your husband'll be all right now," said an English doctor to a woman whose husband was dangerously ill.

"Wot d'yer mean?" demanded the wife. "You told me 'e couldn't live a fortnight."

"Well, I'm going to cure him after all," said the doctor, "surely you're glad?"

The woman wrinkled her brows, "Puts me in a bit of an 'ole," she said, "I bin and sold all 'is clothes to pay for 'is funeral."

—EDWARDS' ANNUAL.

Another

ANOTHER IMPRINT

A little girl, who had learned to read, had this conversation with her mother:

"Mother, was your name Pullman before you were married?"

"No, dear, why do you ask?"

"Well, I just wondered. I see that name on most of our towels."

UP-TO-DATE

"Doesn't it strike you that's a queer-shaped harp that new woman-angel is lugging around?" asked St. Peter with a perplexed frown.

"That isn't a harp, that's a radio set," answered Gabriel. "She's listening in on her husband's howls from Station HLL."

A DIALECT STORY

The Norse handmaiden said to her mistress: "Ay vent to das movie lawst nicht." (*Note the careful preservation of the dialect.*)

The lady of the house inquired: "Scaramouche?"

And the girl said—(*this is a scream*)—"No, not ver' mooch."

—REVIEW.

IN YE MANNER OF SPENSER

A snakye stuede was prancynge onne ye floore—
Ryte smarte he foxy-trotted atte ye balle,
And yn hys armes an nyftye gynch he bore—
Bye gadde, she was an lewlew,—thatte and more!

—WILLIAMS' PURPLE COW.

ANOTHER SANTA CLAUS

"That's a very nice coat your wife wears," said a man to one of his friends. "You must be making a lot of money these days."

"As a matter of fact," answered the other, "she got that coat by accident."

"By accident?"

"Yes. The other night the hall was dark when I arrived home. I saw a figure standing near the hat-stand. I went up and whispered: 'Mary, give me a kiss'."

"But I thought your wife's name was Kate."

"So it is. That's how she got the coat."

Don't

DON'T TAKE ANY CHANCES

I LIKE to call on all the chaps I know in the printing trade, and have a friendly chat with them—maybe a smoke and a yarn (if I've heard any new ones)—and (sometimes) come away with an order.

I like the personal contact. It always was, and I suppose always will be, a mighty lever for moving business.

But, you bet, I also like to see the orders come in by mail.

Shows that our goods are in demand and that some folks are banking on H. M. Post to get them.

I'm not fond of hearing anyone say "they were holding an order waiting for me to call." It's not single orders I'm after as much as a man's entire business and confidence, and I want him to get all the service possible in return for it.

Another thing, when a printer begins holding Ink orders instead of sending them in by mail, some fine day he's going to be up against it for Ink.

Now you know why I say "don't take any chances"—mail your orders.

THE FIRST CAROL

A CHRISTMAS celebration in Old England would not be complete without the singing of Christmas carols. For hundreds of years these have been sung in church and hall and manor house. To-day, throughout the Christian world, the good old custom is growing in popular favor. The first of all the carols known to have been written in England, "Lordings listen to our Lay," was discovered on the blank leaf of one of the manuscripts of the British Museum, written in the Anglo-Norman language, and believed to date back to the thirteenth century.

BILL SAYS: "Think less of what you give for Printing Ink, and more of what it gets for you."

OBSERVE NOW

that for ye bettered ſervice and convenience of our much reſpected friends in the trade.

Canada Inks

can now be had from ye following firms at their ſeveral places of buſineſs:

SEARS COMPANY, CANADA, LIMITED, MONTREAL.

SMITH, DAVIDSON & WRIGHT, LIMITED, VANCOUVER.

MILLER & RICHARD, WINNIPEG.

BUNTIN, GILLIES & CO., LIMITED, HAMILTON.

or direct from ye factory

15 Duncan St., Toronto 2

MAY GOODLY PROSPERITY BE YOURS THROUGH THE USE OF CANADA INKS

Canadaink

With the beauty and mystery of the ships
And the magic of the sea.

—LONGFELLOW

CANADAINK

Being issued occasionally by the CANADA PRINTING INK CO., LIMITED TORONTO, *for passing along Items of Interest to Users of Ink.*

MARCH, 1926 NUMBER TWENTY-FIVE

BILL says: "Many a good idea has been smothered in solitary confinement."

YOU use 65 muscles of your face when you frown, and only 13 when you smile. Why waste energy?

BILL says: "Some people lose their jobs through knowing too little, and others through knowing too much."

PUBLISHERS News Ink—A dense Black Ink, smooth as satin—without grit or sediment. Its use will improve the appearance of any newspaper. Special price in quantities.

THE sales value of a carton has often been increased by changing to a more suitable combination of colors. Our service department will gladly supply ideas for proper and pleasing combinations.

WE direct particular attention to inside front and outside back cover pages of this issue of *Canadaink*. They are good examples of what can be done from linoleum blocks. It is possible for a printer to produce various color effects by this method—if he is careful in cutting the blocks—at very little extra expense.

INKS that have permanency and brilliancy of color, and are reasonable in price are the right kind for carton printing. Write us for quantity prices.

ONLY Alkali-proof Inks should be used on wrappers or cartons for soaps or other products containing alkalis. Our Alkali Inks are all carefully tested before shipping.

THE modest postcard has become a great instrument in getting new business for manufacturers, merchants and others. The reply postcard has been used to a greater or less extent for a number of years, but there was always the feeling that postage was thus prepaid on a large number of cards which did not come back to the senders. An adjustment of the rate on reply cards was made so as to allow for the probable non-use of some of the cards sent out. The one-half-cent reply postcard was accordingly recently provided, and it is found that it has already served a large purpose in stimulating trade throughout the country.

PRINTING INK is not a commodity that is bought because it is ornamental. It is bought because it is needed. In less than fifteen days from the time it is delivered, most of it has passed from the state of Ink to the realm of printed matter from which it can never return in its original form. It has changed its nature and has entered into a new sphere of influence. The printer has taken it, and with the assistance of some type and paper and a press, has by the sheer magic of his skilled craftsmanship, made it into a mighty messenger that reaches across the seven seas into every climate, calling and community, bringing and selling the world's commerce at every door. Truly printing Ink may be rightly termed the "world's greatest salesman."

TINFOIL Printing requires Inks of good strength and transparency.

"This is the best Ink for the price that we have ever used."

THIS was what a printer said recently. He was speaking about Dixie Black at the time. He had been sold on this Ink a number of years ago, by its working qualities, and last year he used nearly a ton of it—and he is not what we call a large consumer either.

ALL works of quality must bear a price in proportion to the skill, time and risk attending their invention and manufacture. Those things called dear are, when justly estimated, the cheapest.—*Ruskin.*

A LARGE number of post cards returned to us from our last issue, had extra postage placed on them, despite the fact that it clearly stated on the card that no further postage was required. Another evidence of prosperity in the trade—for while some printers are spending their profits by wintering in Florida, others spend theirs in unnecessary postage.

WE have been selling a great deal of Sterling Black for printing halftones on high-grade coated papers. Fine halftone printing demands Ink—especially Blacks—that will dry out a rich color, with a good finish, and without any of the objectionable gray features. They must work clean without filling up the fine screen of the illustration. They must be non-offsetting to avoid the expense of slip-sheeting; and above all they must be reasonable in price, so that the printer may be able to meet competition and make a profit on his work. We feel that all these needful features have been incorporated in our Sterling Black, a superb Black Ink which we are selling in hundred-pound quantities, in five-pound tins, at only eighty cents a pound.

NEWSPAPERS IN COLOR

WHY should not a newspaper be printed in Blue, Brown, Green or any other color for that matter, if the printing is only done well, so that the reading of it is clear and easy? For years Black Ink on white paper has been the orthodox way of printing a newspaper. Very few publishers realized their opportunity in departing occasionally from this standard.

A newspaper printed in a dark Purple at Easter time seems to us to splendidly express the spirit of the occasion. Suitable colors can also be made to express the spirit of almost any anniversary.

Brown is another color that can be used to advantage. It is a color that is in vogue at present for printing the gravure sections of the Sunday papers. Is there any reason why a country newspaper should not be able to print a special edition in this color once in a while?

We believe that an erroneous impression as to the cost of doing so has been the chief reason that the use of color has not been in more general use. The extra cost is very slight. A four-page country newspaper, with a circulation of 2,000 copies, averages about five pounds of Black per issue. Using a colored News Ink at fifty cents per pound means only two dollars and a half for Ink. Add to this a dollar for washing up the press and you have a total expense of only $3.50 against about a dollar when printed with ordinary News Ink, a difference that will be more than balanced by its additional attention value. We are making colored News Ink in a variety of shades. Write us for prices and further information.

A CONVINCING argument for sanitary cleanliness is given to hams, bacon and other meats when sold in printed parchment wrappers. Inks for this work must be proof against salt, moisture and grease.

BILL says: "A minute of 'do' is better than an hour of promise."

IT is not the name which inspires confidence in the article, but the article which inspires confidence in the name.

THIS is the time of the year when winter, looking much bedraggled and slatternly, sneaks quietly off the stage of time, to make room for another and more welcome season. The signs are not wanting that tell us "sprig hab cub." The winters supply of coal is almost used up, red flannel underwear has become hot and uncomfortable, and that awful nightmare of upheaval and turmoil—the spring house-cleaning—is already spreading its baneful influence over the tranquil life of the gentle householder. Printers, in common with those other magnates of commerce, who throughout the winter months have been putting in long hours at their business, now talk a strange language of niblick and mashie, of stance and stymie, and recently I overheard a couple of them planning to soon leave their offices in the afternoon to make up a "foursome." (I think that's what they called it). The days are lengthening out, and it's getting darned hard to keep one's mind on work. By some subtle and mysterious alchemy mother nature inoculates many of us at this time of the year with a little more than the ordinary quantity of restlessness—or to use a more fashionable expression "wanderlust." But call it "wanderlust," the "lure of the gypsy trail," "spring fever," or whatever else you like—it's much like measles—nearly all of us catch it some time or other. Every season has its own particular beauty and charm, and its own devotees, but spring—to me anyhow—with its days of bright sunshine and warm rains; with its budding trees and flowers, that promise a greater beauty to come; with its winds blowing clean and fresh as a newly laundered shirt—is the glory of the year.

THE importance of the performance of Printing Inks in the production of the printed sheet is self-evident. Paper, engravings, and typography serve their purpose as means to an end, but it is not until the use of Ink—and Ink only—that life and being can be imparted to words and pictures. The eye of the reader sees but the impression of the Ink on the paper—it is all that "remains to be seen." How important and necessary it is then that careful selection of only the best Inks should be made when so much depends on their quality and suitability.

DIXIE BLACK has no superior as a medium-priced Ink suitable for S. & S.C. book papers. It has all the qualities that makes it popular in press-rooms.

IT was about three o'clock on a recent Saturday afternoon that a telegram came in from a customer down in Nova Scotia, for one hundred pounds of Dixie Black. While our factory closes at noon on Saturdays we have an arrangement with the telegraph companies whereby all messages received after business hours are phoned to the private address of some one of our officials. When a customer sends a wire for goods it is usually an S.O.S. call, and we want to give prompt service without any unnecessary delay. Keeping in stock a large quantity of our standard lines we are always in a position to quickly handle any emergent situation that may arise. In this particular instance a social engagement was temporarily postponed, and making a hurried trip to the factory, we had the shipment on its journey eastward a short time later. By shipping this order on Saturday evening it was made possible for our customer to receive it on Monday morning, whereas had the shipment been left over until the factory opened on Monday morning it could not possibly have reached its destination until Wednesday. It just meant a saving in time of two working days. It's not a very big thing to crow about, but it's another example of our willingness to give service.

BUTTER, lard, and other products of a greasy nature are being successfully marketed in cartons, attractively printed in two and three colors. Our Inks for this class of work are grease, wax and heat proof.

WHILE the majority of the specimens of mediaeval printing are to be found in museums and libraries, there are a number of private collections containing many fine examples of work of the old master craftsmen. Recently we had an opportunity of examining some rare old books of the fifteenth and sixteenth centuries, in the collection of a Toronto master printer, which were in splendid preservation. Scanning their pages with keenly interest, one could not but be impressed with their perfect completeness. Some of the title pages and type pages were beautiful in their perfect proportions—with borders and ornaments selected for suitability to the subject, and inks—red and black—very rich and dense in color.

When we realize the handicap under which these old masters labored, in comparison with present-day facilities, one cannot but wonder at the deep study and love of craft which inspired their labors and which is reflected in the beautiful masterpieces that remain after they have passed on. Lapsing into a retrospective mood we wonder how much of the present-day work will survive after 400 years. Perhaps we are sacrificing too many ideals of the craft to volume and speed and price, and quite overlook the fact that something more is due the art preservative of all arts. A printer's responsibility should not cease on delivery being made or payment received for work done. Like those great artists, who, working with oils and colors, have left to posterity the examples of their matchless genius, so the printer, being one who loves type, paper and ink, should find in their professional application an outlet for the perpetuation of his creative beauty, and should have a regard only for those material things of proven worth which will convey to coming generations the ideals of superb craftsmanship.

SELLING BY CARTONS

TWENTY-FIVE years ago, when a small boy was sent to the corner grocery for a pound of soda biscuits, the chances were that the grocer would have taken them from out of an open barrel, weighed them on an old-fashioned scale, and then put them in a paper bag or wrapped them in an old newspaper. It was the era of bulk goods, when flour, oatmeal, tea, sugar, coffee, candy, dried fruits, spices, etc., etc., and nearly all other foodstuffs, were bought and sold by weight as required. To-day you can still buy some of these commodities in the same way if you wish, but you can also get them in small convenient packages which are dust-proof, sanitary and attractive in appearance.

Behind it all is a story of merchandizing development which has been almost revolutionary in its influence on every business that formerly sold small bulk quantities. This has been largely due to the idea of marketing goods in smaller quantities, put up in containers of a convenient size which satisfied the needs of the moment and gave to the buyer an assurance of cleanliness.

The use of the carton in marketing has been based upon accurate knowledge of the psychology of selling which has resulted in a phenomenal demand for almost all the articles on which they are being used. The benefits from their use has been twofold—to the consumer it gave the assurance that the goods were fresh, clean and sanitary, while to the manufacturer it brought a larger volume of trade. Its field of operations has also been broadened and to-day takes in lines of goods that a few years back it would have been considered impossible to market in the new way. Let us cite just one instance—that of raisins. A few years ago I question if anybody ever thought of carrying raisins in the pocket. They were used in the making of puddings, pies, and occasionally appeared on the table in partnership with nuts as a dessert. Yet one of the most outstanding instances of success in package marketing is that of the Sun

Maid Raisins, who according to a statement by one of the Company's officials, sold in one month in 1921 over three hundred million (300,000,000) pocket packages of raisins.

The idea of reaching more people with a smaller and more convenient package was a sound one. Manufacturers soon realized that it gave them a broader market for their goods and to-day we find that all kinds of drugs, toilet articles, candies, cigars, tobaccos, perfumes, groceries, hardware, fish, cereals, cheese, nuts, dried vegetables, and many others are being offered for sale in carton containers, and that many of these articles can be purchased in places other than through their regular or accepted channels.

This naturally resulted in a marked development in new trade, and a greatly increased volume of new business for the box maker and printer. Box companies, by the creation of new shapes, styles and color schemes, have developed individuality, character, and sales value in the package, and by the addition of fast automatic machinery, have given better service and co-operation to the special needs of the manufacturer. The Ink makers are providing inks which are brilliant in color, and are non-fading when exposed to the strong light of the dealer's display. Manufacturers fully realize the influence that fast colors have on sales, and know that the buying public will refuse to buy package goods on which the printing appears to be faded, deeming them to be shop worn and stale.

Every year it becomes more apparent that the printed carton is to be considered as an active force in the stimulating of sales, and marketing of goods.

Not long ago I read a statement that there were over 4,700 articles in the drug business alone that could be successfully sold in packages. There must be numerous articles in other lines of business that could be marketed just as successfully in the same manner. Manufacturers of all marketable lines welcome the suggestions and co-operation of the printer or box maker who can present a proposition that will help to sell more goods.

THE COUNTRY NEWSPAPER

WE had a visit not long ago from a gentleman who boasted that at one time in his career he had been responsible for the issuing of a newspaper in a small country town. During the conversation he asked this question, "Why are country newspapers so poorly printed?" Now I don't agree with him in this, for I consider that the majority of our country papers are well printed and easily read—due to the skill of the printer, paper from our own country's forests, and Canada Publishers News Ink (advt.). Yet the thought has occurred that perhaps in some instances there might be a slight justification for his criticism. A country editor as a rule is a fairly busy "critter." Having to collect accounts, gather news, procure new subscribers, solicit advertising, collect accounts, estimate on job work, receive callers, listen to complaints, hear and give criticisms, collect accounts, write up copy, attend meetings, collect accounts, answer the telephone, write letters, wait on customers, collect accounts, set type, run the press (in a pinch), see that the paper is issued on time, and then sit up half the night figuring how he can meet his rent and pay roll, and still have a little left to pay the instalment on his new car, he may well be excused if he occasionally overlooks the mechanical appearance of his paper. I'm willing to allow however, there are a few factors that might influence its appearance. Hard rollers are a common cause. Proper rollers should be tacky, resilient and full of pep—more like the bubbling spirits of youth, and not so much like a bride's first concrete cake. "Boiler plate" is still used in some places, and it usually comes about a thin card higher than the office type. Electrotypes mounted on wood bases that have swollen through repeated bathings in lye and water also contribute to the trouble. A newspaper cannot afford to continue being poorly printed. Its usefulness in the community is impaired when it cannot be easily read by everybody. That should be (and I believe is) the ambition of every newspaper man.

GLASSINE papers, which are largely used by candy makers, require specially made Inks—with proper drying and printing qualities. Can be made in a wide range of colors.

THE first invented type faces were made to imitate the letters used by the copyists, and great pains were taken to make the printed volumes to resemble the work of the monks.

AMONG the many comments on the last issue of *Canadaink* was one from an old friend who is superintendent of an office in Eastern Canada. He seems to take a most unholy delight in "razzing" me at every opportunity. His recent letter said in part: "I liked your attempt at Old English, Bill, but "old Scotch" would have been more in keeping." This is evidently intended as a humorous imputation that I am overly familiar with the many subleties of the venerable, peat-flavored, fraternal fluid which has furnished inspiration for song and story for many generations. I consider his remarks to be insipid, inane and undeserved—and I want to remove any impression that he was justified in accusing me of being a "connooser" of Talisker, *et al.* There may have been a few occasions in the dim past when under persuasion I have taken a few mouthfuls, but behind my acceptance could be found sound medical and meteorological reasons for so doing. Its use has been often recognized by the medical profession in many chronic cases of long standing. I have suffered from dandruff for years. Then (strangely so) I always find on my visits to our Eastern provinces that the climate has suddenly become miasmic, foggy, cold and treacherous, and it is therefore imperative that the father of a large family should exercise reasonable health precautions, that he may be preserved unto his wife and children, and thus prevent them from becoming charges on the community. So I quietly ask "How, with such a meagre acquaintance with its use, can it be honestly said to be "more in keeping?"

The Day's Work

"I HAVE had considerable trouble in working Gold Ink," writes a country pressman. "I mixed the powder and varnish according to instructions, but it piled up on the disc, and it also printed very poorly. I had to give up and use bronze powder. Could you give me any information about working it."

Experience has shown that Gold Inks are very uncertain in their actions, and cannot always be relied upon to give the same effect, even though the same proportions are used, on seemingly the same paper. Fair results are obtained by mixing varnish and powder together in small quantities, to the necessary consistency, as required to suit the work in hand. It is advisable to work the Ink as thin as possible, providing it covers well, always remembering that too much varnish will kill the lustre, and that too much bronze will cause it to cake on rollers and disc, and it will rub off easily when dry. No set rule for mixing can be followed, as the nature and absorbing properties of the paper largely regulates the proportions of the mixture. Rollers should be washed clean and be free from oil or grease. They should be resilient and tacky, and it is advisable to use bearer strips so as to get a light and even impression. In working Gold Ink on absorbent cover stocks, where more than one printing is needed, it is a good plan to print first an underground of special size, carrying as much color as possible to get a good foundation. Then print on this the Gold Ink with a very light impression, which will add to the lustre. Ink makers have overcome a number of difficulties in making Gold Inks, but the best results can only be obtained, when the pressman has a full knowledge of working conditions.

THERE is an old saying that "comparisons are odious," and yet when they are fair and reliable they form the basis of many sound opinions. Some pressmen have acquired preferences for different printing inks mainly through comparison with those of other makers. Quite often these opinions have been obtained under varying conditions, and on different kinds of stock, and are therefore not always dependable. A sure way for reliable comparison is to work the inks to be tested on the same kind of paper and under the same atmospheric conditions. Then after the inks have sufficiently dried out, select two prints (preferably solid cuts) and cutting them in in half, lay the two different parts beside each other. The density of color can then be compared very easily. It is also sometimes assumed that more ink is being used because the fountain has to be opened up another nick or two, when using a different maker's ink. The nature of some inks allows the "doctor" to lift or clean nearly all the ink off the fountain roller, while with other inks of a different consistency the "doctor" will only take up about two-thirds of the ink from the fountain roller, the balance being returned to the fountain. The only reliable way to judge inks is by the number of copies that can be printed per pound.

PRINTING and lithographing companies have long realized that paper and atmospheric conditions are two very deciding influences in the production of perfect work. This is particularly noticeable in color work, where exact register is needed. Paper is very responsive to varying atmospheres. On a cold dry day the paper will shrink, and on a warm humid day it will expand, sometimes as much as two or three picas on a large sheet. This is considered of such serious importance, that an engineering company is now making air conditioning and drying apparatus for use in printing and lithographing plants. The idea is simply to add the necessary amount of heat or moisture to the air in the pressroom, and thus constantly maintain an average regular atmosphere.

"The Noon Hour"

THOSE who bring sunshine into the lives of others cannot keep it from themselves.

HERE'S A HOT ONE

W. H. P. writes: "A batch of jokes I sent to the editors were rejected as no good, but when I threw them in the stove the fire just roared."

YES! HE DID?

A SPINSTER living in a London suburb was shocked at the language used by two men repairing telegraph wires close to her house.

She wrote to the company on the matter, and the foreman was asked to report.

This he did in the following way:—

"Me and Bill Fairweather were on this job. I was up on the telegraph pole, and accidentally let the hot lead fall on Bill. It went down his neck. Then he said: 'You really must be more careful, Harry'."

A WORRIED DARKEY

IT was at a revival in a Southern Church. One obdurate soul stoutly resisted the elder's exhortations.

"Yo' see its dis way, Eldah: Ah's done got a problem. Ah don't see how Ah's gwine git mah shirt on ovah mah wings when Ah gets to Glory."

"Dat ain't yo problem," retorted the Eldah. "Yo problem is how is yo gwine get yo hat on ovah yo horns."

WHAT'S IN A NAME

HE had ordered some chicken soup in the lunchroom, and having tasted it said to the waitress:

"What is this you have brought me?"

" 'Deed, sah, dat's chicken soup," was the reply.

"Well, there is no chicken in it."

"No, sah; dere ain't no dog in dog biscuits, either?"

A RUSH JOB

AS the wake was dispersing, Pat touched the dead man's forehead while he said good-bye. Turning to his friend alongside he whispered:

"Be gorrah! Mike, he feels warm."

The widow, overhearing the remark, said:

"Well, he may be that, but hot or cold, he goes out of here in the morning."

THE Track Supervisor received the following note from one of his track foremen:

"I'm sending in the accident report on Casey's foot when he struck it with the spike maul. Now under 'Remarks,' do you you want mine or do you want Casey's?"—*Atlantic Seal.*

AFTER THE RACES

He—"Do you like horseback riding?"

She—"Yes, I love it."

He—"But, doesn't it—ah—make your head ache?"

She—"On the contrary."

A druggist read this note the other day.

"My baby has eat its father's parish plaster. Send an anecdote quick by the enclosed girl, also send a bottle of O Dick alone, as I am a little historical."

SQUARING THE FRAU

Salesgirl (*to companion*)—"The man who bought that five-pound box of chocolates said it was for his wife."

"Is he just married?"

"Either that, or he's done something."—*Everybody's Magazine*

RASTUS Jackson, a thoroughly married darky, was one day approached by a life insurance agent.

"No sah," declared Rastus, emphatically. "Ah ain't any too safe at home as it is."

EVERYBODY LOOKED

"All right back there?" called the conductor from the front of the car.

"Hold on," cried a feminine voice. "Wait until I get my clothes on."

The entire carful of passengers craned their necks to look. A girl got on with a basket of laundry.

WE have been getting out our modest little publication for six years now, and outside of its advertising value, it has been productive of "much good" to ourselves. While we have gotten a lot of fun out of it, it has also been a real inspiration to every one of our staff. Starting it with very high ideals, we have simply had to live up to them. We believe it has made a great many friends for us. Not only that, but we know we have a greater and more sympathetic understanding of the printer's problems, and a more earnest desire to "help out." In the last issue we enclosed a reply card with each subscriber's(?) name and address printed on it, and with a request to return if O.K. The percentage of returns has been quite high. We feel pleased at the tangible replies on some of them, as well as the kindly expressions of others. Here are a few random ones.

—"You bet."—*Vancouver.*

—"I'll say I do."—*Toronto.*

—"O.K. Very fine."—*Halifax.*

—"Is greatly appreciated."—*Toronto.*

—"Always pleased to receive it."—*London.*

—"Always a pleasant surprise."—*Winnipeg.*

—"You bet your life—great stuff."—*Hamilton.*

—"You bet, Bill! she's a hummer."—*Stratford.*

—"I certainly do, thank you!"—*St. Johns, Nfld.*

—Wouldn't miss a copy for anything."—*Montreal.*

—"This is the biggest money's worth we don't buy."—*Toronto.*

—"With many thanks and wishes for a happy New Year."—*Quebec.*

—"December number is a 'lew-lew"—Sure I want to stay on the list."—*Welland.*

—"Thanks for a continuation of this service which is highly appreciated."—*Ottawa.*

—"Yes, we want *Canadaink* for another year. We are buying through Buntin Gillies Co. in this city, and can tell you it is darn good ink."—*Hamilton.*

Canada Inks

are carried in stock by the following firms

Miller & Richard

Type Founders
and Printing
Machinery

✻

Princess St.
WINNIPEG
Man.

Sears Company Canada
Limited

Printing Office
Equipment

✻

Unity Bldg.
MONTREAL
Que.

Smith, Davidson & Wright
Limited

Wholesale Paper
and Stationery

✻

VANCOUVER
B. C.

Buntin, Gillies & Co.
Limited

Wholesale Stationers
and Paper Dealers

✻

HAMILTON
Ont.

Canada Inks make better Cartons

Canadaink

THE NEW TOWER, PARLIAMENT BUILDINGS, OTTAWA

CANADAINK

BEING ISSUED OCCASIONALLY BY THE CANADA PRINTING INK CO., LIMITED, TORONTO, FOR PASSING ALONG ITEMS OF INTEREST TO USERS OF INK

JUNE, NINETEEN TWENTY-SIX NUMBER TWENTY-SIX

A GREAT many pressmen prefer CANADA INKS to all others on account of their dependable qualities.

BILL says: " '*Guess*' *is a more expensive word than* '*know*' ."

Choose your Ink-maker as you would your doctor or lawyer, for his skill and knowledge rather than for his price.

When you show a preference for imported goods you are unthinkingly creating a false impression about the goods of a fellow Canadian.

We have tried to impart an atmosphere of Canadian achievement to our present issue of *Canadaink*. The frontispiece shows the new tower of the Parliament Buildings at Ottawa. Paper, Ink, and engravings are Made-in-Canada; while the allegorical motive of the special cover design will convey, we hope, something of the loyalty and progressive spirit of our people, and the evolution from virgin forest to cultivated fields and cities of steel and stone.

BILL says: "Prompt service is the essence of good business."

PADSIT — the always-ready padding cement—requires no heating—never dries hard or brittle — always flexible — saves time and labor.

BILL says: "Talk up your goods. If you don't tell, you won't sell."

We are indebted to Canadian Kodak Company for the use of the small illustrations of summer scenes used in this issue.

The National Cash Register Co., in a recently issued booklet, tells about an interesting investigation made by a large retail store for the purpose of determining the influence of the senses on people's buying habits. The results showed—sight 87%, sound 7%, smell 3½%, touch 1½% and taste 1%. These figures are very illuminating and seem to prove quite conclusively that through sight comes the biggest and most effective advertising appeal. Color printing—making its appeal entirely through vision—is therefore the dominant medium for the successful selling of merchandise. This is such a convincing argument for a greater use of color in printing and advertising that it should not be overlooked by the printer or his salesman. Printing Ink can be rightly called "The Show Window of the World."

One of the most effective pieces of advertising is the old-fashioned dinner bell. It has a real message to deliver.

Sterling Black is a perfect piece of Ink. Made with skill and exactness, its every use brings a higher appreciation of quality and dignity to the printer's product. It has been used to good advantage in this issue of *Canadaink*.

UNDER A HANDICAP

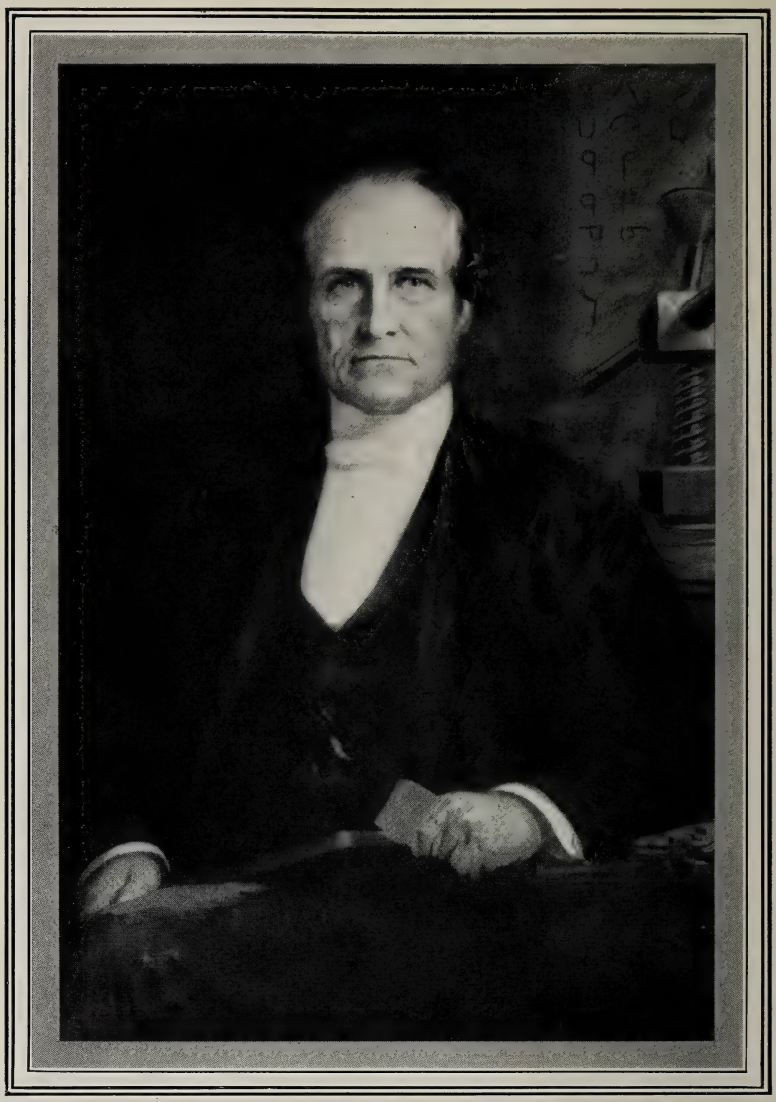
Twenty-five million American magazines are sold in Canada every year, at a face value of about $3,700,000. Of these, about eleven million copies enter this country through the mails, on an annual subscription basis, the remainder being sold on news-stands.

During the same year, about twelve million Canadian magazines were sold in Canada, with a face value of about $1,300,000. In other words, and briefly, for every ten Canadian magazines the Canadian buys, he buys nearly twenty-one American—for every dollar he spends on the native product, he spends nearly $2.85 on an imported product. Besides that, he imports about one million American agricultural papers and a million and a-quarter trade and professional journals, besides uncountable millions of Sunday newspapers. No duty is collected on any of them, and incidentally work worth millions annually is transferred to the U.S.A. A large percentage of this foreign circulation should go to Canadian publications of similar character.

Canadian printing and publishing suffers directly from this flux of foreign competition, and the discontinuance of a large number of Canadian periodicals is evidence of the handicap under which they labor. Canadian printers and publishers pay duty on paper, ink, engravings, and plant equipment; they pay municipal, provincial and federal taxes, and yet competitive publications enter this country duty free. There seems to be a latent inconsistency about it all that demands some form of equitable adjustment.

Printing Inks may look the same and cost the same, but the results on paper may be widely different.

What a panorama of past achievement, of present opportunity and future greatness must pass before the eyes of all those Canadians possessed of the spirit that cries "Onward." The New Dawn has come for Canada in the first quarter of this most eventful of all centuries. Every true Canadian should greet it as the omen of a greater Canada and a greater Canadianism.



OIL PAINTING BY J. W. L. FORSTER.

REV. JAMES EVANS

REV. JAMES EVANS

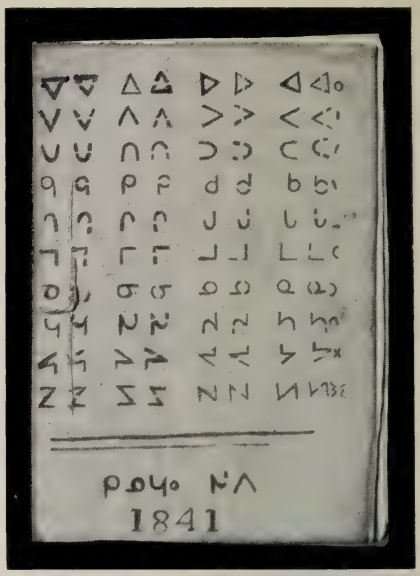
MISSIONARY AND PRINTER

A MOVEMENT is now on foot to erect a memorial in Winnipeg to the memory of the man who printed the first book in the North-west Territories.

There are many problems, we will admit, in the production of the printed matter of to-day, but most of us would be plainly stumped if we were given a book to print when we did not have paper, type, Ink, or press, and couldn't get them. Yet the first book printed in the whole of Western Canada, was produced under just such circumstances, and on top of that, the man who did the job was not a printer. The wonder of the thing is not yet told, for this genius designed not only the type faces, but devised the characters which gave the Cree Indians, for the first time, a printed language. These characters consisted of eight consonants and four vowels, which expressed all the sounds of the Cree tongue. Further, the invention was so nearly perfect that a committee of revision in recent years failed to make any improvements. The creative personality was James Evans, of Norway House, traveller and author, patriot and pioneer, teacher and inventor, but, first and last, a Christian missionary. In the great lone land, while the new West was yet only a dream, he wrote his name into Canadian history for all time.

From the best evidence that can be procured, Evans started the task by which he will be remembered in the halls of fame, with a jack-knife and a determination to succeed. With lead procured by melting bullets or the lining of tea chests, he made blank type bodies of about two ems pica square, and on the faces of these he carved out, with a jack-knife, the different characters of his newly-invented language. Paper not being easily procurable, his Indian pupils gathered birch bark sheets for his first book. The soot from his chimney, mixed with such animal oil or grease as he could obtain, made his printing Ink; while the press work was done on a fur baling press loaned by the Hudson Bay Company. With his wife as assistant compositor he printed in this way altogether five thousand pages. One of his first books, printed in the Cree syllabic, was a sixteen page hymn book, of which he printed one hundred copies, and was bound in deer skin covers (the same as prepared by the Indians for the making of their moccasins). The book is imprinted "Norway House, 1841." One of the original copies of the book, together with some of the type, is among the valued treasures of the Victoria University Library, in Toronto. We are indebted to Dr. Barber, the Bursar of the University, for the privilege of allowing

us to secure the photographs of Rev. Evans and his book, to illustrate our story.



COVER OF EVANS' FIRST PRINTED BOOK.

James Evans was born in England in 1801. His family emigrated to Canada in 1821, and he himself arrived in 1823. For a time he taught school near L'Original, until about 1828, when he moved to Upper Canada and settled near Rice Lake, where he made his first studies in Indian languages. He was ordained to the ministry of the Methodist connection in 1833, and was stationed at St. Catharines, and later at Guelph. In 1840 he was sent to Norway House as Superintendent of Missions, and it was there he produced the work which we have described above. He died in England in 1846, at the age of 45.

The history of printing has been thrilled with many tales of achievement, but we think that for sheer enterprise the accomplishment of Evans will rarely find a parallel. His invention of the Cree syllabic alphabet is still in use, not only in North America but in some parts of Asia as well. For his service to the Indian, for his contribution to the church, and for his adventure in printing, his life constitutes a romance of early Canadian achievement that will live long in her history.

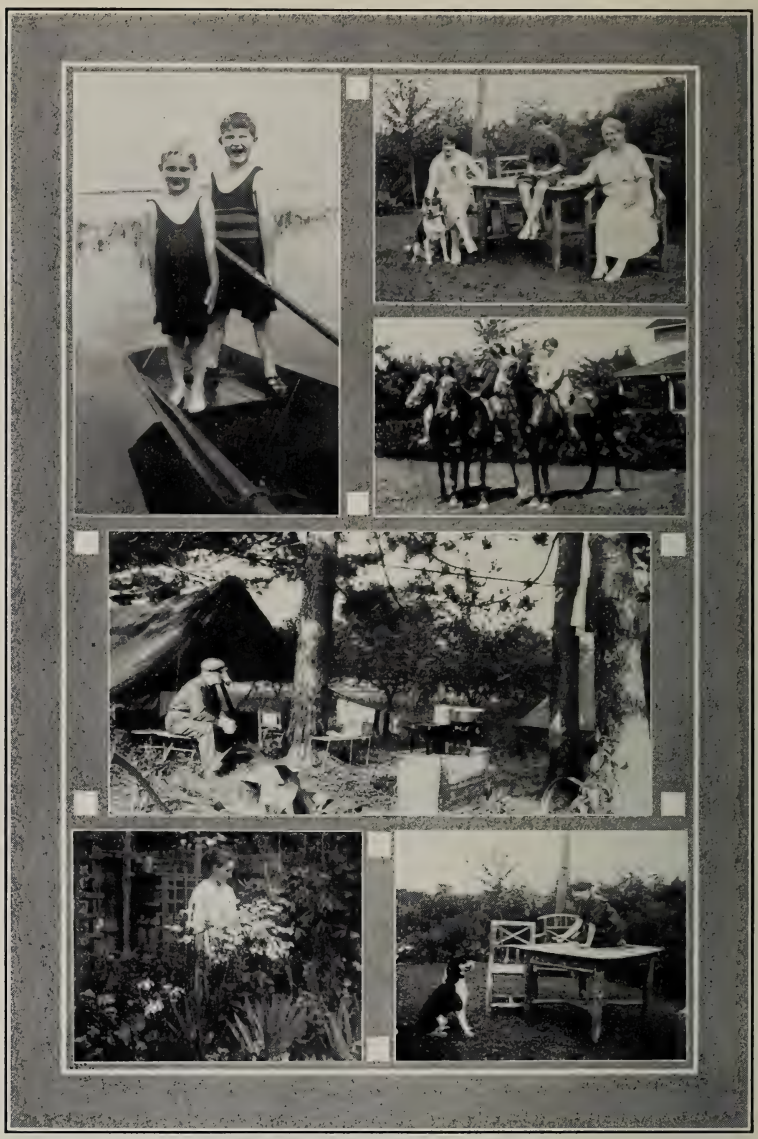
Publication day with the average country newspaper is generally a time of rush, turmoil and frazzled nerves, liberally flavored with more or less sulphurous conversation. The cause can often be blamed on last-minute advertising copy, which upsets the "make-up" and crowds out good reading matter. This trouble has been largely overcome by a successful town weekly by making an extra charge of ten cents per inch over standard prices on all advertising copy which is sent in on publication day, and five cents per inch on day previous.

Printing Ink manufacturers, during the past few years, have given a great deal of time and close study to the manufacture of offset litho inks and their requirements. To-day these Inks are made with a wide range of usefulness for almost all the varieties of offset work, which now includes posters, cartons, process work, stationery, etc. The first essential of a good offset ink is strength of color, for as only a very thin film of color is transferred from the blanket cylinder to the sheet, it must be of an exceptionally strong color to give the desired effect. Inks of great tinctorial strength, even at a higher price, are really the most economical to use, as they give a greater number of impressions per pound. The better the quality of offset ink the more perfect the results. Testing samples of all our offset inks will be gladly furnished.

CANADA INKS give the pressroom-production-results you have always wanted at a price you have been willing to pay.

GET THE HABIT!

"A penny saved is tuppence earned," I've heard my grandsire say. If you would rest when old and bent save for a rainy day. The time to save a little coin is when you're hale and strong, before the storms of time and chance have buffeted you along; for if you blow in all you make on saxophones and janes, there'll be no surplus in the vault to ease old age's pains. So save while you have steady work for soon the passing years will bring their toll of keen regrets, of woeful want and tears. It is a sad and sorry sight to see some ancient gent with trembling limbs go forth to toil because in youth he spent all that he earned, without a thought that soon would come old age with waning strength to mar his chance to earn a needful wage. These wasteful ones must labor on—for them no calm repose, nor freedom from dull grievous toil till strength forever goes. But the wise old birds who saved their coin can chant in merry tones beside the fire's ruddy gleams and rest their ancient bones.



"WHEN SUMMER COMES"

A CHANGE OF WORK

FOR some years now it has been my custom, about the middle of May, to hie forth from the city to a little wooden "two-by-four shack," on about an acre of land, up on the shores of a northern lake. There, in company with "one lazy, longshore loafer that I know," (as Kipling aptly puts it) I put in three or four days digging over the perennial flower borders and puttering around the fruit trees. Part of the time is given to the preparation of a fair-sized chunk of garden soil which will be laid out in sundry vegetable beds—for there must be "garden sass" in goodly quantities ready for the coming of my red-headed wife and our numerous marital pledges, who migrate up there a little later in the season (usually depending on the time the children's school closes).

I look forward with a great deal of pleasure to that early outing (especially if it's good gardening weather). I seem to enjoy life a little more fully at that time in the open country. Perhaps it is the relief after having been cooped up all winter without much exercise. What a lot of good healthy exercise there is in digging a garden! What a lot of sore muscles, too, especially the first day! But, pshaw! the soreness soon goes out of them, and after awhile there comes real enjoyment and much physical good. A change of work, out into the open air, gives one something else to worry about besides the price of raw materials or the month's sales.

I usually start in at first with a lot of enthusiasm, but after a short spell of work it's mighty good to stop and straighten up to take out the muscle kinks and rest a bit. And right here I want to say that I have a better appreciation and a deeper respect for the determination and muscle (particularly the muscle) of those Canadian pioneers who hewed a country out of a virgin forest. But sore muscles and aching backs or hearts are all in the price we pay for success. It's only through effort things are accomplished, and few things, that are worth while, come easily.

As Canadians, we are a hard-working people. Over one-half of us get our living directly from the soil. Hard work may be our heritage, but it's also possible to get a lot of fun and health out of it. I know I'm always glad to be able to get away from business and do a "daily dozen" with a digging fork. An honest sweat out in the fresh air has doctors' medicines beaten a mile. It points the way to health—and nothing can take the place of that—for it is life itself. So here's hoping we can all live to be a thousand years old—for healthy living is such fun.

WHAT HAS CANADA ACHIEVED IN LITERATURE?

By Dr. Geo. H. Locke, Toronto Public Library

THAT is a question sometimes asked by persons who think that Canada has been so interested in the "Three C's"—corn, cattle and constitution—that there has been no time for what are called the refinements and luxuries of life, the product of the intellect in prose and verse. Indeed, there are not many people interested in literature of any kind, Canadian or otherwise. There are a great many newspaper readers and there are almost as many readers of popular cheap periodicals, but by no stretch of the imagination could one call these people literary or with literary instincts.

Think of a man with Snappy Stories and the bulky Post, which emanates from Philadelphia, and the Sunday newspaper, on the Saturday evening, preparing for a literary treat over the week end!

But is there any Canadian literature? Well, I wonder how many have heard of Sam Slick, have read the history of the humorous philosopher of Nova Scotia who just a hundred years ago peddled Connecticut clocks and moralized on the manners of the people of Nova Scotia; one of the men who discovered what we are discovering now almost every day, that there is a psychology of business. Truly many of our so-called researches carry the emphasis upon the first syllable.

How many Canadians know that the original columnist was not Franklin P. Adams of the New York *Tribune*, or Christopher Morley, or the late Bert Lester Taylor, but Thomas C. Haliburton, reporter, lawyer, judge, and afterwards member of the House of Commons? How many realize that here was the beginning of American humour in its dialect from which its homely philosophy so developed in Twain's "Puddin' Head Wilson?" How many realize that "Sam Slick" went into fifty editions—who but Ethel M. Dell does that nowadays—and that the author was the intimate friend and literary companion of Charles Dickens and William Makepeace Thackeray? Oh yes, we had a beginning!

TALK MORE COLOR

The advertising value of a great deal of the "direct mail advertising" that comes to us could be greatly strengthened by the use of more color. A lot of it is as dignified and respectable as a faultlessly attired mourner at a funeral. Plain black and white printing is always in good taste—and for some purposes it is the only treatment to use—but for a selling message which is sent direct to a prospect, where the idea should "go over big" the use of a little color would improve the appearance and focus attention more quickly. A touch of color in border, ornament or headline, can transform an ordinary, plain-looking piece of printing into a business-compelling message that will bring results. The average printer could greatly increase his sales by selling color every time he has an opportunity. I believe that the average buyer of printing will cheerfully listen to any argument that will benefit his business. He would feel that his printer was really thinking of the interests of the consumer. Talk more color.

CANADA INKS are made with every understanding and consideration for the many problems that confront the printer in his every-day work. They are made in a wide range of texture and body to meet the many and varied paper surfaces and working requirements. The lustrous silken sheen on a form of half-tone illustrations, the soft velvety beauty of clean text, or the rich brilliancy of colors that gives distinction and added advertising value, may all be had through a judicious selection of suitable Inks. For an outstanding color effect on different stocks or an artistic treatment, there is some one of CANADA INKS of particular suitability or appropriateness.

THE DAY'S WORK

ONE day last spring we received a long-distance 'phone call from an out-of-town customer wishing us to procure him a dozen yards of Christmas tree tinsel. He had been having trouble with electricity while printing a sheet of S.C. Book. The intention was to remove some of this by stretching the tinsel across the press delivery so that it would lightly touch the sheet, one end of the tinsel having a grounding.

This is a very simple attachment, which has often proved of great help. It does not, however, offer a permanent cure for electricity trouble, which is largely caused by atmospheric variations. Electricity troubles are usually worse as soon as cold, dry weather sets in, because there is less humidity in the air on cold days, and also because artificial heat absorbs the moisture content of the air and paper, press, tympan, etc., till all becomes very dry. Electricity is generated much more quickly then than in a moist atmosphere.

Many ingredients have been tried to completely remove this ever-recurring trouble. Electric neutralizers and heat attachments have all materially helped the printer out of some of this difficulty. We manufacture a liquid preparation called Electro-Neuter which is also a splendid help in reducing electricity trouble and preventing offset.

"While lately working a catalogue on S.C. book paper, we noticed that the illustrations appeared to be printing a deeper color and with more clearness on one side of the sheet than on the other. It was a work-and-turn sheet with the same make-ready and the same amount of Ink. How would you account for this?"

—If the sheet of paper is examined very closely it will be found that one side of the sheet is quite different in appearance from the other. Paper is formed from very fine fibres of wood or rags, which pass over a wire mesh in the paper-making machine and are knitted together. The sheet passes through heavy hot cylinder rolls covered with felt, which presses the fibres more closely together and smoothes and irons it out. Papers have two sides, which are known among the trade as the wire and felt sides. The wire side of the sheet is the side which comes in

direct contact with the wire mesh, and no matter how fine the mesh of the wire may be there is a more or less noticeable indentation on the contact side. The upper or reverse side is known as the felt side. It is this felt side which makes the better printing surface. The wire side should receive a little extra Ink and a shade more impression to overcome natural roughness.

While orange or buff are usually accepted as the most suitable colors to accompany black, there is no reason why some of the other colors should not be used. The friendly shades of nature's green, the rich art tones of brown, the pleasing shades of blue, and almost all the soft, delicate pastel shades, lend themselves very nicely to an artistic association.

Process Inks and Half-tone Blacks, in particular, should always be used as they come from the Ink-maker, except when they are to be used on very tender-faced stock, when it may be advisable to soften them a little to prevent picking.

Carefulness is necessary in using any kind of a reducer, for too much reducing simply destroys the lustre and quality, slows up the drying properties and tends towards offsetting. We're not strong on the use of these different dopes one sees advertised, and the less they are used the better the job will look. We recommend the use of Reducing Black for Half-tone Blacks that need to be softened. This reduces the body without affecting its strength.

THE NOON HOUR

"With all our troubles we probably have more individual happiness than anywhere else in the world."—*Robt. Forke.*

Little drops of water,
Mixed in with the milk,
Keep the milkman's daughter
Clad in swishing silk.

THE VACATION PROBLEM

"You give your employees two weeks' vacation every year, don't you, Mr. Typehigh?" asked a friend.

"A month," grunted the crusty printer.

"A month?"

"Yes. The two weeks when I go on my vacation and two weeks when they go on theirs."

EVE'S APPETITE

"One day," said a story-teller, "at the close of a hot day, Adam was returning with his hoe on his shoulder from a hard day's labor to his humble cottage. Young Cain was running ahead, boylike, throwing rocks at the birds. Suddenly they came upon a beautiful garden.

" 'O, father,' said Cain, 'look at that beautiful garden. I wish we could live there.'

" 'We did live in that garden,' said Adam regretfully, 'until your mother ate us out of house and home'."

A GOOD REMEDY

"Finerty, I have a terrible toothache. It's so bad that my head feels like a steam-pump."

"Why don't you do what I do when I have toothache?"

"What's that?"

"I go home to my wife. She puts her arms around my neck, kisses me, smooths my forehead and I forget all about it. Why don't you try it?"

"I will, Finerty. Is your wife at home now?"

A DREADFUL BLOW

"Yes," said the tall man, "I have had many disappointments, but none stands out like the one that came to me when I was a boy."

"Some terrible shock that fixed itself indelibly in your memory, I suppose."

"Exactly," said the tall man. "I had crawled under a tent to see the circus and I discovered it was a revival meeting."

IT MIGHT BE WORSE

A friend met a cheerful Irishman who had plainly suffered some hard knocks. "Well, Pat, how are you getting along now?" he inquired.

"Oh, Oi'm still hard up, but Oi've a fine job in Jamaikee, and fare paid. Oi sail tomorrow."

"Sure, man, you'll never be able to work there. The temperature is a hundred in the shade."

Pat had endured too much cheerfully to be discouraged. "Well," he replied hopefully, "Oi'll not be workin' in th' shade all th' toime."

OH! YES YOU CAN

You can always tell a barber
By the way he parts his hair.
You can always tell a dentist
When you're in a dentist's chair.
And even a musician—
You can tell him by his touch,
You can always tell a printer,
But you cannot tell him much.

—*The Paper Book.*

MRS.—"I must dress at once, dear, the Browns are coming here this evening. Should I put on the percolator?"

MR.—"Oh, don't bother, you're dressed good enough the way you are."

—*University News.*

GIVE HIM THE DOOR

"I vant some pepper."

"What kind, please—red, black or white?"

"Na, I vant writing pepper."

It's a quiet Sunday if you have nothing to show for it but a crumpled fender and two broken ribs.

KIND OLD SQUIRE—"Bless my soul, Mirandy, where did you get that awful bruise on your cheek?"

MIRANDY—"We-all had a pahty last evenin', and Ah was kicked in the face by a gentleman friend."

SUGGESTED STATIONERY

For the Aviator—Fly paper.
For the Carpenter—Sand paper.
For the Motorist—Carbon paper.
For the Banker—Bond paper.
For the Pugilist—Wrapping paper.
For the Stenographer—Note paper.
For the Suicide—Newspaper.
For the Student—Copy paper.
For the Undertaker—Crepe paper.
For the Politician—Oil paper.

TWO IN THE SAME MAIL.

From London.

Gentlemen:

Enclosed Dominion Express M.O. to cover amount of account re Gold Ink. I must say that my customer was more than pleased with the work done through the use of this Ink.

Yours sincerely,

. . . . . .

From St. John, N.B.

Gentlemen:

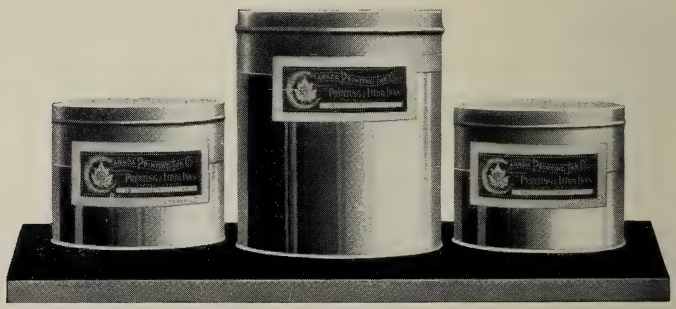
We are mailing you under separate cover a sample of the job which we have just completed and for which we ordered Inks from you. This job, as you can see, turned out fine and our customer was very much pleased with it.

The reason why we sent the samples to you was that we thought you might be interested to know just how it turned out. Your Ink worked fine just as it was and without doctoring at all.

We are very much pleased with the results ourselves and wish to thank you for your co-operation in the matter, the way you rushed the Ink down to us and also the way the Ink showed up in the job.

Yours very truly,

. . . . . .



Canada Inks

MAY BE SECURED DIRECT
FROM FACTORY OR FROM
OUR SELLING AGENTS:

Sears Company Canada Limited
UNITY BUILDING
MONTREAL, QUE.

Smith, Davidson & Wright, Limited
VANCOUVER, B.C.

Buntin, Gillies & Co., Limited
HAMILTON, ONT.

Miller & Richard
WINNIPEG, MAN.

CANADA PRINTING INK CO.
LIMITED
15 DUNCAN STREET, TORONTO, ONT.

Canada Inks

The Order

The Goods

The Proof

The Result

for Service

Canadaink

A House Organ in the interests of
Users of Printing Ink issued by

The Canada Printing Ink Co.
Limited
Toronto, Ont.

Fall Number September, 1926

BRONZE ORANGE 518
REFLEX BLUE 503

CANADAINK

BEING ISSUED OCCASIONALLY BY THE CANADA PRINTING INK CO., LIMITED, TORONTO, FOR PASSING ALONG ITEMS OF INTEREST TO USERS OF INK

September, 1926 Number Twenty-Seven

ALL work and no play has made many a family fortune.

BILL says: "Knowing what you *can't* do is just as important as knowing what you *can*."

MORE undertakings succeed because of the foolishness of the other fellow than through wisdom of our own.

DIXIE Black meets the pressroom demands for an easy-working, always-dependable Book Ink of good appearance—one that can be adapted to a wide range of usefulness. We are only repeating one customer's opinion when we say it is "wonderful value at its price." Send for a five-pound tin and be convinced.

WE want to do something more than fill orders for Printing Ink. We want to help printers improve the appearance of their printed matter. "Bettered printing" tends towards bettered prices. Our service department will assist with suggestions as to correct color combinations; will make Inks specially for various papers and surfaces; and, where time permits, will prove-up to match artist sketches. This is our tangible way of helping to "better printing."

CANADA INKS are made only by ourselves, and from our own tested and corrected formulas. Their use has been proven by years of satisfactory performance. Their clean working properties, with their qualities of reliability and economy, make them ideal Inks for the discriminating and particular pressman. In a great majority of pressrooms they supply the standard of quality requirements.

MAGAZINES from the United States, with their advertising pages, are allowed into Canada duty free. The materials which enter into their production, if imported separately, would be subject to duties as follows: Printing Ink at 20%, paper at 25–35%, machinery at 10–25%, advertising at 15c. per lb., and reading matter, imported as books or pamphlets, 10%. When these enter separately as raw materials they are subject to taxation, yet when they are assembled by foreign labor, the finished product enters Canada duty free. In effect it means that United States and foreign magazines are encouraged and protected by Canadian legislation at the expense of the Canadian printers' product. A most peculiar condition.

WHILE the attraction properties of any piece of printed matter may be enhanced by the use of brilliant combinations of colors of Ink, its effectiveness should be insured by the use of the right kinds of color. No matter how bright and attractive the colors may be, should they fade under exposure in the strong light of the merchants' shop windows or shelves, their advertising or sales value would be much impaired. Permanency should be considered as one of the first essentials of Inks for display purposes. Their use would make the printer's product of greater value to his clients by lengthening the period of advertising attraction. Some years ago we installed a specially constructed lamp of high candle power, for testing our Inks for fugitive qualities. We are now able to give tests which are almost similar to those of actual use.

WE think that every out-of-town pressroom should carry in stock enough suitable Black Inks for use on the different grades of paper for which the office shows a preference. Many printing offices like to confine their paper purchases to two or three firms, and it is a simple matter to send samples of the standard or often-used kinds to the Ink maker, who will gladly supply the right Inks ready for use. These will be supplied from stock where suitable, or will be made especially to suit the papers. Bond Inks for linen and bond papers; Half-tone Blacks for fine coated papers; good bodied Job Blacks for the regular run of job work; soft, free-flowing Blacks for glazed and highly enamelled papers; and at least two kinds of good drying and clean working Book Blacks for m. f. and calendered book papers. Having suitable Inks always in stock eliminates delay before a supply is secured, and saves money in the pressroom because there is no time lost in experimenting.

PRINTING is "the Mother of Progress," and "Printing Ink the greatest salesman in the world."

Life's Reward

SOMETIMES it seems so little we do as we strive and labor the long day through, spending our time in an endless round of hustle and bustle of work and sound. Perhaps as we toil we only see the things that our efforts have caused to be. A paper printed—a garment made—a garden weeded—or colors weighed. The lowly things of the brain or hand fashioned and formed by life's demand. What do they matter, we often say,—a little while and they pass away! Forgotten by all in the whirl of time, save those who labored in heat and grime. As older we grow we clearly see that these menial tasks were meant to be, and we feel as only the aged can, they are part of life's unchanging plan. The surest test of every one is the way our tasks have been truly done. And we'll find the things thought small and vain, survive for someone's joy or gain.—B. I. L. L.

Ink and Paper

WE believe that every printer should be familiar with the fact that an Ink on an absorbent text paper is always much darker in color than the same Ink on coated or hard-finished paper. The difference in result increases as the strength of color weakens to a tint, and diminishes as the stronger colors of Inks are used. This is true and noticeable with Black Inks as well as colors. It is due to the amount of Ink required to cover the surface and print properly. There is also another chance for the same Ink to appear differently by the use of papers of different colors, as well as papers of different grades.

The change in color can be estimated to some extent by adding some of the paper shade to the color of the Ink. Thus an average Blue Ink on yellow paper will assume a greenish shade as the shades of paper and Ink get together, or a light Blue Ink on a blue paper will take on a darker shade of blue. The change in color of Ink, however, that is perhaps least considered by printers, and one that does enter very materially into this phase of the subject, is not the physical change that takes place in the Ink when placed upon different papers, but the change in appearance due to association, that takes place in our vision.

The eye will always tend to blend colors to some extent. As a test, take a piece of gray paper, and place a small piece of it on a sheet of blue, another small piece on a sheet of white, and still another on a sheet of red. In each case it will be found that the piece of gray appears to be of a different shade.

Color is not positive, but always relative: even in white papers the printer will notice one with a creamy shade, another of gray, another of blue, and another of pink, and even this slight tinge in the shade of paper will affect the color appearance of Ink.

About fifteen years ago newsprint makers decided to change the shade of their paper from its natural color and make it a blue-white, which gave the Black Ink used a denser color, and made papers easier to read.

We find, therefore, that when studying the relationship of paper and Ink, we have two factors under the head of color, one real and the other optical. The extent of the real change will depend on the degree of transparency as well as the strength of color in the Ink and the amount of color in the paper, while the extent of the optical change will vary largely in proportion to areas of Ink and paper comparison.

Dependable Service

ALTHOUGH not exempt from delays generally ascribed to "acts of God and the King's enemies," there is no other business in the country which keeps to its schedules more closely than does the postal service. A large percentage of our business comes in by H. M. Post, and we have found it dependable and regular. Orders sent in by mail receive immediate attention. It is an unbreakable rule with us that all out-of-town orders must be shipped the same day as received, if at all possible. Mail your orders.

PURPLE reacts on the mind as something of rare quality and of richness, due to its association of ideas with the royalty of ancient times when the purple dye derived from a berry was difficult to obtain in any but limited quantities, so that only kings and royalty could afford to use it. Gradually it became taboo among more lowly persons. So to-day, this color is utilized with best results when merchandise of highest quality is tending to be classed as luxuries, so that purple covers used for jewelry and silverware, or luxurious furs and beautiful millinery, is a successful use. The same color used on a catalogue of cheap cotton goods and garden vegetables is out of keeping with the nature of the merchandise, and a revulsion of feeling results rather than one of pleasure in the happy association of color with wares of the trade.—*Robert C. Fay.*

The Elderly Spread

IT HAS become quite a commonplace thing nowadays for people to reduce their weight. They are paying some attention to diet, exercise and care of their health. I believe that folks of sedentary habits eat too much—especially of the wrong kind of food—more sugar and starches than they can assimilate. They go on, year after year, unthinkingly and unwisely, eating anything and everything, until middle age finds them with either impaired digestion or unwieldy with accumulated and unnecessary fat. What a number of men there are around the fifty mark who look as though they had swallowed a watermelon? Look through the pages of the different magazines and it is surprising to see the number of advertisements of so-called physical culture and diet experts, who claim (for a consideration, of course) to be able to restore the elasticity of youth and give one that streamline body effect upon which Dame Fashion has lately smiled her approval.

During the last few years I have noticed that I have been gradually increasing in weight; acquiring what a friend—a lady of ripened years—laughingly termed "the elderly spread." As a boy I was chunky in build, so making allowance for *tempus fugit*, it seemed perfectly natural that I should be rotund and corpulent when I reached middle age.

Twenty-five years spent in wandering over the country from Halifax to Vancouver, eating and living in different—and indifferent—hotels, was bound to affect digestion and alter one's physical appearance by a visibly amplified waistline. This extra load of adipose tissue was having a depressing effect, and I realized that it was slowly hindering my activities.

I was getting a practical demonstration of the modern adage, "The more waist the less speed."

There were times when I hesitated about calling on any customers whose offices were located up a long stairway. I began to dread the thought of a more-rapidly beating heart and unusual shortness of breath which resulted from the climb.

Well, early in the year I called on our family physician and had him give me the "once over." He's a mighty sensible chap is this "doc," and he didn't waste time with a long lecture about calories and vitamines, etc. He simply told me I was altogether too fat and over-weight, and prescribed a course of exercise and diet that would help to remove the surplus flesh and flatten down the equatorial bulge.

The first thing in the morning was a course of simple exercises on the lines of Walter Camp's "Daily Dozen"; and so with my tender form separated from a rude world by the thinnest of undergarments—accompanied by ribald remarks from my buxom spouse—I go through a series of twists and turns that would make a circus contortionist green with envy. Then follows a cold shower and a brisk rub that sets the body in a glow and sends me to the breakfast table ravenously hungry. But, alas! where once I sat in lordly expectancy before a steaming platter of ham and eggs, or liver and bacon—or whatever my fancy decreed—with buttered toast, coffee, cream and sugar ad lib. (perhaps topped off with a helping of Dundee marmalade), I now sit chastened and subdued before a gill of sour juice, a few random shavings from a sash and door factory, or a spoonful of granulated cork, followed by a slice of mournful toast that looks like a mixture of tanbark and sawdust, and tastes like—Heligoland.

"You should be hungry all the time, Bill," said the "doc," and I'll tell an unsympathetic world that I'm following his instructions. Migaud! I'm so hungry at times, that it will soon no longer be safe for young and tender children to come near me. But joking aside, his prescription is working wonders and is worth the time and effort. Under this regulated regime of restricted rations, I'm gradually losing weight and getting back to a more fashionable size. "The elderly spread" no longer sheds its baneful shadow over my active life; and I now have a growing vision of acquiring a sylphlike form, petite and spirituelle, with all the airy lines and graceful contours of a woodland sprite. *Tempus omnia vincit.*

Making Ink for 172 Years

WHEN our President was in England last year he had the pleasure of a visit to Blackwell Limited, the first English ink factory, and also of meeting Mr. J. G. Raymond Miller, director of the company.

The history of this old Printing Ink company reads like a romance, for its product has helped to tell the stirring events of the world's history for over 172 years. "Ours was the first European firm that made Printing Ink its sole business," said Mr. Miller. "Prior to the year 1754 printers used to make up their own Inks; then William Blackwell started an Ink business in King Street, Clerkenwell, London. Ever since we have carried it on." When the London "Times" started in 1785 it was printed with Blackwell's Inks. Mr. Miller has some very old copies of the "Times." One dated 1788, has the announcement of Kemble and Mrs. Siddons appearing in "Julia" at Drury Lane Theatre, and the date of a course of lectures at Bart's by the famous Dr. Abernethy. Another, dated 1805, contained the news of the battle of Trafalgar, with the death of the English Admiral, Lord Nelson. The process of making Printing Ink in those early days was to boil linseed oil in a pot until it was as thick as required; then to this was added black, which was made by burning pitch or oil in a sort of tent, the black smoke clinging to the sides and leaving a heavy deposit. The Ink Maker would afterwards beat the tent from the outside until the black fell to the ground. This black would be mixed by hand into the boiled oil. Though their method of manufacture may have been slow and crude compared with modern ways of Ink making, the product was good, for the Ink remains as clear and black as on the day it was printed.

DARE to make mistakes, for there is no way to be always right. The people who make mistakes boss the world. The perfect people work for them, running errands and counting columns of figures.

THE STAYING POWER

ALL things come right, be it soon or late,
To the earnest ones who work and wait,
Who face life's problems every day,
In a patient, strong, courageous way;
Then the haunting fears we worry about
Will disappear in scattered rout.

THAT phantom thing which men call fear,
When boldly faced will disappear.
For courage smoothes the toilsome road,
While the coward shrinks beneath the load.
The things we need in our race to win
Are patience, grit and a lifted chin.

THE puzzling tasks of the hand or brain
To the man of pluck, come clear and plain.
The light will glow in each gloomy place
And hope will shine from each tired face.
For oft the things we worry about
May be blessings wrapt in misty doubt.

WHEN sore beset by trials and fears,
When the task is grim and failure leers,
The test of a man is the nerve and power
That steels his soul in its trying hour;
Then the clouds will lift and things come straight
When we have the will to work and wait.

B.I.L.L.

Say it with flowers,
Say it with sweets,
Say it with kisses,
Say it with eats,
Say it with diamonds,
Say it with drink,
But to gather the coin,
Say it with Ink.

—with apologies.

The Great Salesman

IN a full-page advertisement by a group of Toronto funeral directors in the Toronto Globe of May 14th, there was a tribute to the power of the press, and an expressed belief in printing as a selling force. The advertisement tells of the ideals, experience, equipment and policies of the advertisers to render efficient service, but there is included in the copy, the following brief and perhaps significant statement:—"The funeral directors represented on this page hereby declare that they have established themselves on their reputation for a high type of service, and do not obtain business by paying commissions, or by resorting to any other surreptitious methods."

In effect this advertisement is the appeal of printing to outbid graft. All graft should be killed. It's very name is odious. Graft is everywhere passé among honest men. It is the accomplice of inferior salesmanship, substituted goods and uncertain service. It is a heavy tax on industry, an outlaw in the country, a pernicious cancerous growth that saps the individuality, independence and judgment of buyers and sellers alike. It is immoral and criminal.

Dishonest competition does challenge honest business, and surreptitious methods cast their baneful shadows in other directions; but there is a way to overcome it, to reach the sunshine of prosperity, to achieve an honorable healthy business. The sign-posts are set in the slogans of the Graphic Arts. Printing is the champion of achievement, and advertising the advance agent of commerce. Let honesty broadcast its message of quantity, quality and price, and the debasing habits of graft will vanish away. The funeral directors have chosen wisely. For a clean and honest service, the greatest weapon known to modern business is the spotlight of publicity,—the use of Printing Ink.

BILL says: "Some people are good and get paid for it, while others are good for nothing."

Deckle-Edged Paper

"WHAT is meant by a deckle edge on paper?" and "How is it made?" are questions we are quite often asked—more particularly by the younger printers. Strictly speaking, the deckle edge is not made—it is just left on. The pulp from which the sheet of paper is formed is pumped out into a wide endless copper wire screen, which in paper-mill language is known as the "wire." When it first comes in contact with the wire it is in liquid form, then as it advances towards the dryers, being carried by the rotation of the screen, the water is largely extracted and the liquid pulp gradually becomes a sheet of paper. While the sheet is still very wet and consequently very tender, a fine stream of water cuts off the irregular edge, making it straight though somewhat ragged. This is the deckle edge.

Deckle-edged papers are greatly in demand for deluxe editions, and also for brochures and booklets. They are soft and absorbent in nature, and require inks that are soft working and have density of color. Antique Black has been specially made for all kinds of antique and deckle-edged papers.

THE weekly newspapers occupy a very important position in every country, and to their widespread influence must be attributed a great deal of educational worth. Newspaper appeal entirely depends upon vision, and should the message be hard to read, a great deal of its effectiveness becomes impaired. Everyone who reads will agree with the statement that a well-printed page is easier on the eyes and less wearing on the nerves than a poorly-printed one. No matter how well the composition has been done, or how excellently the contents have been written, the 100% efficiency aimed at will not be realized unless it be well printed. It seems to us that in this important detail the country publisher could inaugurate an improvement that would be of much benefit to himself and his readers. Publishers' Weekly News Ink has been specially made to give dense color and better printing qualities than the ordinary News Ink.

The Day's Work

WE had an inquiry recently about suitable Inks for printing advertising matter on black cotton caps. The best way to handle novelties of this description is by having them stenciled with paint—somewhat on the order of those dark green awnings with a white floral border we see nowadays. It is impossible to get printing inks that are opaque enough to give a satisfactory appearance.

THERE are no absolutely sure and reliable rules for calculating the amount and cost of Ink for any job, since the amount of Ink carried, and the many kinds of paper with their varying surfaces and absorbent qualities, make for wide variations. But when a printer has a repeat job on which he has actual figures, he has a chance to make a fairly reliable comparison. In just such circumstances a Toronto printer—no doubt influenced by arguments that the cheapest is not always the most economical—decided to use better Inks at a higher price. There had been considerable pressroom delay on the first order, mostly caused by Ink trouble. Three colors were used, one being a full body of color on a solid background printing surface. To get the desired effect a greater quantity of the "made-to-meet-a-price" Ink had to be carried, with the result that the job was offsetting very badly. On the first color price of Ink was increased 5c. a pound, on the second 30c., and on the third 50c. a pound. The first run took 121 pounds of Ink costing $89.50, without taking into consideration the pressroom time lost through delay. On the repeat run 97½ pounds of Ink was used costing $94.70. The printer afterwards said, "We had no trouble at all, and the job went through slick and clean—while our customer told us that it was the best

job of its kind that they had bought in Canada." The additional cost of Ink was only $5.20, yet it saved several times that amount in pressroom time—to say nothing of a satisfied customer. The moral in this instance would seem to be, "Beware of the high cost of the low price."

THE disposal of left-over Inks is one of the problems that receives considerable attention, more particularly in the larger pressrooms. Inks are bound to accumulate, no matter how hard one tries to use them up by various ways. A good plan is to keep Inks separated as to colors—at the same time separating the full cans from those opened or partly used. When a job comes in that requires a quantity of any color, it is a simple matter to take the old Inks of the particular color wanted, mixing them together with a little Reducing Varnish, then by adding the necessary toner it is possible to get the shade required. This, of course, applies mostly to offices that are not conveniently situated near an Ink factory. We do not advise this if it is possible to have it attended to by an Ink man. There is every certainty that his price for re-mixing will be as reasonable as possible, and his skill and experience enables him to produce a better working article. Inks can always be reground except where they have been allowed to dry too hard.

THERE are two ways in which Ink dries: one is by absorption, the other is by oxydation. Ink dries on plain and dull surfaces and uncoated papers largely by absorption, while just the reverse is true in the case of highly coated papers where of necessity Ink must dry largely by oxydation.

If Inks mixed to dry largely by absorption are applied to a sheet of paper which already contains an excessive amount of moisture, it is obvious the paper cannot absorb or set the Ink as quickly or as readily as it should. Such conditions will tend to increase offset and smooching.—*S. D. Warren Paper Co.*

The Noon Hour

God bless the inconspicuous citizen—the man who quietly fulfills all obligations to his family and to his community as a matter of course, and who does not consider himself entitled to preferment, political pull or free puffs in the newspapers.

EVEN AS YOU AND I

When Noah sailed the well-known blue,
He had his troubles as well as you,
For days and days he drove the ark
Before he found a place to park.

A WISE FATHER

"Pa," said young Bill, "What's a golf hazard?"

And his wise parent replied: "Some of the stuff that's handed around in the locker-rooms, son."

"Ullow, 'Awkings, wot's wrong wif the bloomin' 'orse?"

"Well, yer see, guvnor, 'e was rid by a lydy in pants, and 'es got a bit of a stiff neck."

BAD NEWS

Mike was working diligently on his potato patch when he saw the postman coming up the road, bearing for him a black-edged envelope.

Mike became uneasy, and showed it.

"Hope it's not bad news," said the postman.

"It is thot," said Mike, glancing at the address. "It's upset Oi am entoirely. Me brother Pat's dead. Oi can tell by his handwriting!"

"Paw, where does ink come from?"

"From incubators, son. Now run out with the boys."—*Okla. Whirlwind.*

ONE ON DOC

Dr. Corbett—"What you need, my dear young lady, is a little sun and air."

Patient—"Why, the very idea, I am not even married."

Gentleman (sampling liquor)—I'll bet somebody changed the bottle on this label!

CHANGED HER NAME

A negro cook came into a northern Missouri bank with a check from the lady for whom she worked. As Mandy, the cook, could not write, she always endorsed her checks with a big X. But on this occasion she made a circle on the back of the check.

"What's the big idea, Mandy?" asked the teller. "Why don't you make a cross, as usual?"

"Ah done got married yesterday, Boss, and I'se changed mah name."

Man (in barber chair)—"Be careful not to cut my hair too short—people will take me for my wife."

FATHER GOOSE RHYMES

One, two,
What to do?
Three, four,
Lock the door;
Five, six,
Let me mix;
Seven, eight,
Mine is straight;
Nine, ten,
Say when!

Someone remarked: "If wives only knew what stenographers really think of their husbands, they would cease to worry."

REAL SCOTCH

"Mac, would you like a little of something Scotch—the real thing?"

"Well, now—I never—"

"Of course you would. Mary, bring out that pot of Dundee marmalade."

Visitors Welcome

"ONE of the first things I noticed," said a gentleman visitor to our plant during the summer, "was the general appearance of neatness and cleanliness throughout every department. I never before heard of an Ink factory having its mills painted white. It must be some task to keep them clean."

Maybe it does take a little extra work, but we have found from experience that it pays. We take a very pardonable pride in our clean, bright factory, and we are always glad to have any and all of our customers visit us. So if you are ever in or near Duncan Street, Toronto, and have a few moments to spare, just walk right in.

STERLING Black is a Halftone Ink of rich dense color. It works beautifully clean and sharp on fine screen pictorial folders and booklets. Some of the very nicest illustrated railway advertising for the past season was printed with Sterling Black. Lovely effects were obtained where it was worked in combination with soft tints.

THIS issue of *Canadaink* is our Autumn Number, being issued in the month of September, 1926. The cover design is printed with Special Green No. 23607, Red No. 23608, Buff No. 23609, Black No. 41, while the inside pages are printed with Antique Black No. 549, the initials in Persian Orange No. 508. Inks on the insert are Bronze Orange No. 518 and Reflex Blue No. 503. The inside paper stock is Byronic Book, white, 25 x 38 – 80, while for the cover we have used Cream Locarno 20 x 26 – 65. These materials are all "Made-in-Canada." The inks may be ordered by number direct from our factory or from our selling agencies—Sears Company Canada Limited, Montreal; Miller & Richard, Winnipeg; Smith, Davidson & Wright, Limited, Vancouver; Buntin Gillies & Co., Ltd., Hamilton.

Canada Inks

may be secured direct from factory or from our Selling Agents:

Sears Company Canada Limited
Unity Building, Montreal, Quebec

Smith, Davidson & Wright
Vancouver, B.C. LIMITED

Buntin, Gillies & Company
Hamilton, Ontario LIMITED

Miller & Richard
Winnipeg, Manitoba

CANADA PRINTING INK COMPANY
LIMITED
15 DUNCAN STREET TORONTO, ONTARIO

use
Canada Inks
for better
printing

CANADAINK

A Publication issued occasionally by
The Canada Printing Ink Company
Ltd at their Place on Duncan Street ·
Toronto Canada

The same
to you
--and many
of them--

CANADAINK

BEING ISSUED OCCASIONALLY BY THE CANADA PRINTING INK COMPANY, LIMITED, TORONTO, FOR PASSING ALONG ITEMS OF INTEREST TO USERS OF INKS.

DECEMBER, NINETEEN TWENTY-SIX — NUMBER TWENTY-EIGHT

BILL SAYS: "Suggestion is a good salesman."

❋

Sterling Black gives one the impression of being "just the right ink" for half-tone printing.

❋

Our Heavy Bond Black, No. 519, is more than one printer's standby for work that must be handled without delay.

❋

With another mile-post in sight and another year beckoning us on with its hopes and opportunities for service, we pause for a moment in the midst of our daily activities to reflect upon our pleasant relations in the year about to close, and to take note of the good friends about us. In tendering sincere greetings to the trade at this season may we express appreciation of our business relationship, with the confident hope that the New Year may bring mutual prosperity.

We are pleased to present a new cover design on this issue of *Canadaink*. It has been specially drawn for us by Stanley F. Turner, O.S.A., a Toronto artist whose work is of very outstanding originality. In the autumn number of "The Studio," an internationally famous art publication, his name appears among the twelve selected artists of the world who have contributed the most notable examples that evidence development and progress in the art of poster design.

❋

A large engineering firm in the United States has recently been conducting a series of experiments on eye strain caused by the extreme contrast of black ink on white and colored papers. The company has a large staff and use a great variety of blank forms. The results of their investigation showed that a dark grey ink would answer all the uses of black and also be less harmful on eyesight.

About the last week in December we hope to begin mailing our Calendar for 1927. We have made a decided departure in our design for the new Calendar, and we believe it will be recognized as portraying in a more outstanding manner, the great part that color plays in modern design. The color sketch in the centre is a common enough scene in our own Western mountains, but the artist in this instance, has given it a very brilliant original treatment. We consider it a splendid example of letter-press workmanship. The issue of course is limited.

❋

Safety First! Why not use colors of approved quality, uniformity and easy working on the press, then "good-bye troubles."

❋

Publishers' News Ink is giving satisfaction, for we've had more requests for it lately than we have had for some time past.

❋

Color is the magic ingredient that stirs our imaginations, and transforms the sombre funereal-like creatures of our humdrum lives into glorious beings of mystery and romance, who look as though they had just stepped out of the pages of an Oriental fantasy.

Sterling Black will give an extra touch of quality to your half-tone printing. Dries with a perfect finish. Makes good printing better.

❋

Color! What a magic word it is! What beauty it implies! What visions it brings to mind! How dominating and compelling it is! The majority of the messages and impressions are transmitted to the mind by sight and color makes its appeal entirely through this wonderful sense.

❋

BILL SAYS: "Bad Ink is often just good ink used in the wrong way."

❋

We had the pleasure of an evening visit from nearly one hundred members of the Toronto Lithographers Union about a month ago. Our plant was kept in operation till nine o'clock in order to demonstrate the *modus operandi* of modern ink-making. A lot of the so-called secrecy that used to surround many manufacturing processes is rapidly disappearing. We feel that the more knowledge our customers have of ourselves and our ideals the greater will be their co-operation and understanding. In business, as in other walks of life, each of us has a good deal to learn from others. We always have a welcome for visitors to our plant.

The following description of Christ was written by Publius Lentulus, president of Judea, in the reign of Tiberius, who was the Caesar at Rome at the time of the Crucifixion. It was first mentioned in England in the writings of St. Anselm of Canterbury in the eleventh century.

THERE lives at this time in Judea a man of singular virtue, whose name is Jesus Christ, whom the barbarians esteem as a prophet but his followers love and adore him as the offspring of the immortal God. He calls back the dead from the graves and heals all sorts of diseases with a word or touch. He is a tall man, well shaped and of an amiable and reverend aspect; his hair of a color that can hardly be matched, falling into graceful curls, waving about and very agreeably couching upon his shoulders, parted on the crown of his head, running as a stream to the front after the fashion of the Nazarites; his forehead high, large, and imposing; his cheeks without spot or wrinkle, beautiful with a lovely red; his nose and mouth formed with exquisite symmetry; his beard, and of a color suitable to his hair, reaching below his chin and parted in the middle like a fork; his eyes bright, blue, clear and serene, look innocent, dignified, manly and mature. In proportion of body most perfect and captivating: his arms and hands delectable to behold. He rebukes with majesty, counsels with mildness, his whole address, whether in word or deed, being eloquent and grave. No man has seen him laugh, yet his manners are exceedingly pleasant, but he has wept frequently in the presence of men. He is temperate, modest, and wise. A man, for his extraordinary beauty and divine perfection, surpassing the children of men in every sense.

SOME IMPROVEMENTS OF THE YEAR

STOCK-taking of material and financial resources will soon be the order of the day. The end of the calendar year to many is also the end of a financial year. There is however, an annual stock-taking that ought to receive some consideration, a stock-taking of "Progress." Like all firms who strive to be progressive our company finds that the year 1926 has not been without some improvements in CANADA INKS. The synopsis presented does not indicate the amount of study and experiment which often lies behind a simple announcement.

News Ink.— During the year we have been able to present a blue-toned newspaper Ink at a price of about one-half what was formerly possible. The use of this better quality Ink has grown in favor, and we find ourselves in a splendid position to extend the line next year. Installation of latest type of News-ink machinery enables us to give assurance of prompt service and a continuance of our standard quality.

Excelsior Reducer is a new product of the year. It is a great improvement over other paste reducers. It is quick in action and very dependable. A "made-in-Canada" product.

Cover White.—No previous announcement of our new Cover White has been made. It simply replaced our Cover White, but it is so much more opaque and whiter, that pressmen using it have commented on it. Our Cover White has always been a leader, but our present Ink, we feel, stands supreme.

Gold Ink.—During the year we have effected a wonderful change in our Gold Ink by the use of a new Varnish. For working qualities, it easily surpasses anything we have seen in this line, and it has the additional advantage of "staying" on the paper. Even with one impression on most coated papers it will not rub. We anticipate Gold Ink sales of next year should easily be quadrupled.

Sterling Black.—Half-Tone Inks have been on the market so long that when an Ink company announces a new Half-Tone Black, it is usually considered as advertising for the same goods under a newer and fancier cognomen. We are keeping our old name of Sterling Black but have improved its quality and working properties. From the opinions of satisfied customers, we feel that it will continue to be a leader in the fine half-tone field.

Process Colors.—The movement towards the adoption of standard shades for Process Inks is making headway, especially in the publication field. We believe that there

are now too many varying shades of Process Colors and would like to see some of them eliminated. This would avoid duplication and effect a considerable saving in manufacture, besides simplifying the problem of matching engravers proofs.

Peacock Blue has always been a fugitive color. It is a very popular shade of blue with some artists on account of the brilliancy of the green obtained by its use over yellow. We have been able to improve our Peacock Blue, so that it now has twice its former strength.

✲

In my journeyings through the country I am continually happening across samples of printed matter bearing the stamp "Printed in U.S.A." The most of these would appear to have been imported for use by branches of American firms located in Canada. It is a perfectly natural thing for the head offices of any manufacturing company to desire all their advertising literature to be of uniformity in style and color. Now these firms may not be aware that the work of our leading Canadian printers is of a very high order and compares favorably in price and quality with that produced elsewhere. It would seem possible for our Canadian printers to secure the most of this trade by a more intensive selling of the "Made-in-Canada" idea. American firms are usually willing to fill their requirements here—more especially since they are seeking both Canadian and Empire trade. The "Made-in-Canada" argument must be backed up by quality, price and service, and where these are equal I believe the Canadian Companies will be given the preference.

✲

"Say, Bill!" said a printer recently, "I think your firm should employ a mind reader. I sent in an order for some green tint and forgot to enclose a sample of what was wanted. In next morning's mail came a polite request from your office to send on the sample—when the order would be promptly filled. Now if you had a mind reader on your office staff, I wouldn't have been bothered with having to send a sample of what I wanted, but would have also saved a two-cent stamp."

This, of course, was only his very labored attempt at a sort o' pawky humor, but, joking aside, it might contain a slight expectation for supernatural service. We are only human—just ordinary business folks —not mind readers,—and when a printer wants a special Ink and neglects to send a sample, he's only causing unnecessary delay. We must have something definite for our guidance. We want you to have the best service we can give —but please give us all the information you can to guide us.

THE CHRISTMAS TREE

WE'RE going to have a Christmas tree at our house this year, as per usual, for the Christmas tree is a very outstanding symbol of the season when the mythical, generous monarch-with-the-reindeers, lords it over his millions of lowly vassals.

I don't know when folks first started setting Christmas trees up in their homes—I'm not much interested whether its origin was pagan or Christian—but I do know that we've had one at our place for the past thirty years; ever since a certain winsome young lady—with more courage than years—placed her charms and social reputation in my keeping for the term of her natural inclination.

Since those early days of our home happiness we have observed the Yuletide with all of the ancient rites, customs and ceremonies that belong to it. As the years passed and the children kept arriving with almost unceasing regularity—until it became a serious problem where we would store them—we have entered into keeping of the Bethlehem birthday with a richer and deeper understanding of its real meaning. Apart from its religious significance we have always celebrated it in such a joyous fashion that the children, when they were younger, used to divide the year into two seasons—the putting up of the Christmas tree and the opening of the summer cottage—which were to them the two outstanding events of the year. But Dad and Mum get just as much fun out of it as the youngsters (even if it does leave us stony broke at the time) and when we planned the new home three years ago we considered the best place for a tree and had a floor plug specially put in to provide for its proper illumination.

A week or so before Christmas we usually look over the dealer's stock of trees, and pick out the biggest one that will go into our living room. Right after dinner on Xmas Eve it is put into position, and the decorating begins. Dust-covered boxes of doo-dads are brought down from the attic where they were carefully stored away from the year previous. We're thrifty folk at our place and we save all the jim-crack ornaments we can from year to year. Some of them have weathered the years pretty well. All the family take a hand at fixing that tree. Dad bosses the job—(or thinks he does)—and gets scathingly criticized for his interference. The presents are brought from their hiding places and piled around the base of the tree, with threats, of not only the severest of penalties but danger of decapitation, should they be opened before the allotted time.

What a wonderful time the young folks have had getting those presents ready; for nobody in the house must be forgotten. For weeks they have been behaving like mid-century conspirators. Mysterious whispering and subtle questions, to ascertain a certain person's taste or preference—(of course, touching Dad up for a little extra coin).

The tree is finally "dolled up" and looks as gay as a plush horse in its array of tinsel and color. Then the holly wreaths are placed on the chimney breast of the fireplace and the mistletoe hung up. We must never neglect hanging up a sprig of mistletoe for we've three bonnie girls and it is the inherent right of their sex that once a year this osculatory emblem should be advantageously placed and properly utilized.

We have been generously blessed with seven healthy olive branches and when they and their friends fill the house with their frolic, they can make as much pandemonium as a gang of students celebrating a college victory. But it's the children's season and we want them to have all the fun possible at home, More than once I have said, especially at Christmas-time. "God pity the home without children." But as I say it, I know that a price must be paid for our happiness as it must be paid for all things in this life. If their being has meant sacrifices of comfort and freedom, in return they have brought happiness and affection, and given us a broader and kindlier outlook on life.

This is the season of charity and benevolence, of love and happiness, and the Christmas tree seems to be such a fitting symbol for it all.

MAKING PARTICULAR INKS

NOT only do we manufacture and carry in stock a full line of Letterpress and Lithographic Inks, but we give particular attention to Inks for special uses, such as needed for Bottle Cap, Butter Wrapper, Tinfoil, Glassine and Wax Papers; Alkali Resisting Inks for Soap Wrappers; Inks for Cartons, Cotton and Paper Bags, Corrugated Fibre Board and Wood Boxes; Engravers' Inks for Hand-Proof and Proving Presses. Web, Duplex and Flat Bed News Inks, and Rotary High-Speed Black and Color Inks.

BILL SAYS: "Price Cutting is a poor way to establish confidence in your goods."

A NEW BOOK

ONE of the real delights in being connected with the Graphic Arts Industry comes from the fact that so many interesting things are taking place. Each morning you wonder what new thing can happen to-day, and each day has a thrill of its own.

We fancy that it was in the spirit of just such a thrill that Mr. Frank B. Wiborg broached the task of writing a book on "Printing Ink." Mr. Wiborg's volume tells the story of Printing Ink from its earliest uses in China and Japan down through the ages in India, Egypt, Palestine, Greece, Italy, and right up to the last development in our own day. The book has been published by Harper Bros. of New York. Mr. Wiborg deserves to be congratulated on the success of his efforts in presenting the history of Printing Ink in so complete a manner.

DUTY ON MAGAZINES

A CASE of major importance was presented to the new Dominion "Advisory Board on Tariff and Taxation" at the end of October when the appeal was heard for a tariff on foreign magazines entering Canada. The Magazine Publishers' Association which presented the appeal was supported by a splendid array of organizations and associations including: The Trades and Labor Congress of Canada; National Council of Women; Imperial Order Daughters of the Empire; Social Hygiene Council; Associated Boards of Trade and Chambers of Commerce; Authors' Association (English and French); Canadian Manufacturers' Association; Booksellers; Printing Ink Makers; Photo Engravers, Advertising Agencies; Paper Makers. The opposition to the appeal consisted of one special pleader on behalf of the American News Co. and other wholesale newsdealers.

The recommendations of the Board will likely be presented to the Finance Minister for the next session of Parliament.

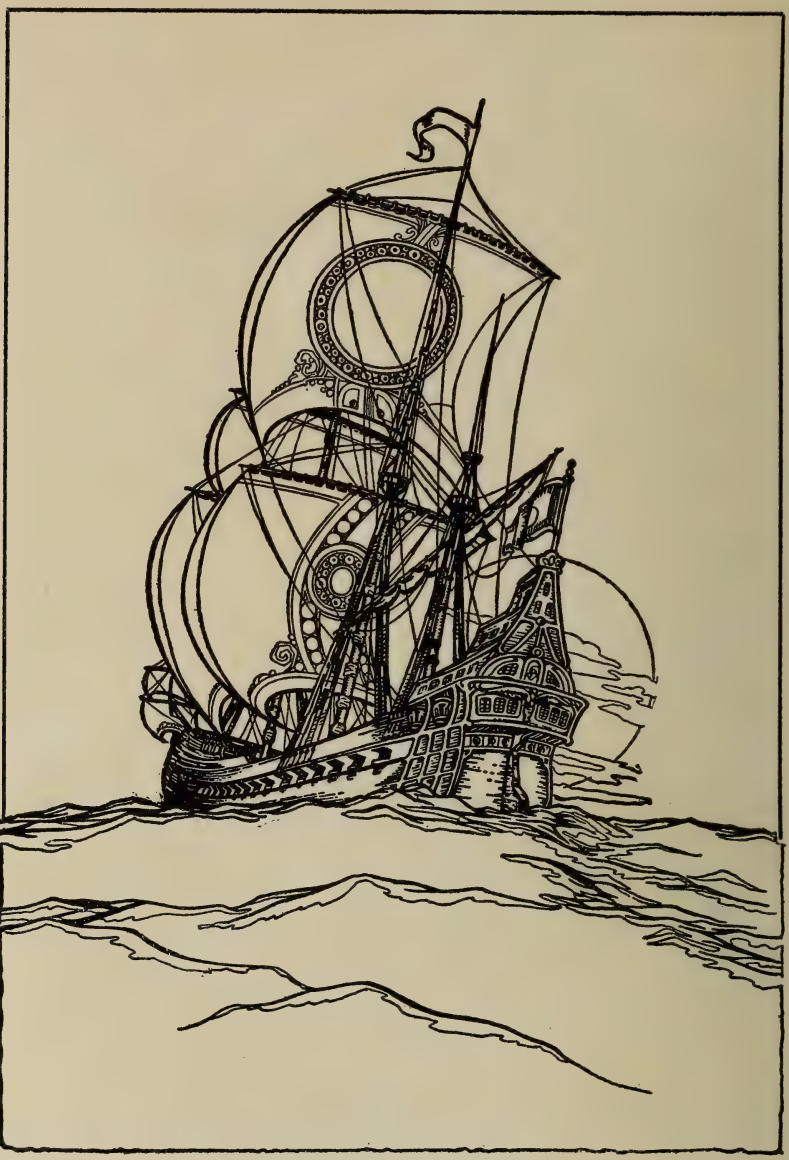
In the meantime, advertising, otherwise dutiable at 15c. per lb., and fiction, which if imported separately in paper covered novels would be dutiable at 25% (much of which should be printed in Canada with Canadian labor and materials) continues to enter Canada absolutely free of duty or sales taxes because it reposes between the covers of the specially privileged foreign magazine.

"Color in advertising can be likened unto a magic key, with which the coffers of commerce can be opened up, and whose treasures will flow into the keeping of men of vision, who had the courage and wisdom to use it both wisely and well."—SELECTED.

COLOR COMMANDS ATTENTION

WE show on the succeeding pages an example of how a plain one-color subject in black ink may be given greater attention-compelling value by the addition of color. This is a practical demonstration of the value of color in pictures that can be shown to a customer—and no further argument is necessary. The addition of color will give an increase of beauty to a subject; it will compel attention and create a greater demand for goods.

COLOR INCREASES SALES



The same cut as on opposite page
without color treatment

This page attracted your attention first because
it had lots of color.

THE RIGHT COLOR

WHILE the use of color will materially help to increase sales, the important factor of having the *right* kind—*Canada kind*—must not be overlooked. The world's color makers bring to our doors their newest and best products, for only the most carefully tested materials are used in Canada Inks. Every detail of their manufacture is handled and supervised by experts. The results are Printing Inks of such outstanding excellence, that their proper use will give to the printers' product the supreme finish of master craftsmanship.

CANADA PRINTING INK CO.
LIMITED

15 DUNCAN ST. TORONTO 2

THE ECONOMY OF SPECIALS

TWO British delegations from widely separated walks of life have recently visited us for the purpose of making studies of industrial conditions. One group was composed of workmen from the mechanical trades, while the other group included University students. The concensus of opinion arrived at by these experts indicates that industrial prosperity is dependent on "labor-conserving devices;" "the work of specialists;" "where production is enhanced by the cheapening of manufacturing processes" and "the conservation of time and energy" (the quotations are theirs). One of the biggest leaks in any manufacturing plant is "lost time" —not necessarily lost by absentation from work, but time wasted in the performance of duties which should not have come within the confines of a particular department, but would rightly belong to specialists. Under this argument could be placed the amount of lost pressroom time where attempts are made to match some certain shade by the manipulation of stock Inks. The present day demands for exactitude of shade are apt to be a problem for even the Ink makers, for the influence of the artist in commercial design has been responsible for a higher appreciation of the value of color, and has resulted in the harmonious use of a wider range of attractive color combinations. It is not always possible for a pressman to exactly match the shade selected. Should he possess a possible "eye for color," he is apt to be handicapped by the limited range of stock inks usually found in average pressrooms. The Ink maker is in a far better position to effect economy and exactitude in their manufacture. With a wide range of the needed raw materials, and with skilled workmen that have years of experience, the product will likely be both better and cheaper. This is effected also without any loss of pressroom time, which is so often the case where the pressman tries his "maiden hand" at mixing. The vagaries of atmosphere and varying shades of stock exercise at times a demoniacal influence which resists the efforts of the amateur and which only the capabilities of the expert can remove. The surest and safest way is to have an Ink specialist attend to your needs, and the slight added expense of producing specials in small quantities should in all fairness be cheerfully met when the results obtained are to be seen in greater pressroom economy, a more rapid turnover, with less stock room investment and a greater margin of profit.

THE FIRST CHRISTMAS CARD

IT was in the year 1846—just eighty years ago—that the first printed Christmas card saw the light of day. It was designed by J. C. Horsely, a Royal Academician, for Sir Henry Cole, K.C.B., of the Royal Records office, in the ninth year of the reign of Victoria the Good. The card was gaily printed in bright colors and depicts a scene of English home life. Grandfather and Grandmother surrounded by their sons and daughters and grandchildren are having a joyous time together. The practical expression of Christmas charity and benevolence are depicted in the two side panels. One thousand copies were printed and placed on the market. Their success was almost instantaneous. The habit has grown through the passing years and to-day finds it firmly established as a necessary part of the Christian world's expression of the Yuletide spirit.

In Canada there are over a dozen firms specializing in the production of Christmas cards alone. The printing ink makers have given special attention to making high-class inks for their requirements.

The original card, embalmed against the ravages of time and public ingratitude is preserved in the British Museum.

AT CHRYSTEMESSE TYDE

(Old English)

Two sorrie Thynges there be—
Ay, three:
A Neste from which ye fledgelings have been taken,
A Lamb forsaken,
A Petal from ye Wilde Rose rudelie shaken—
These are the three.

Of gladde Thynges there may be more—
Ay, four:
A Larke above ye old Neste blithely singing,
A Wilde Rose clinging
In safetie to ye Rock, a Shepherde bringing
A Lambe, found, in his arms, and
Chrystemesse Bells a-ringing.

DAD'S PRESENTS

The Christmas days are drawing nigh—
I recognize their signs—
For subtle hints assail my ears
Whene'er the family dines.

At morn and noon and eventide
Their conversations swing
Around the very needed (?) gifts
Old Santy ought to bring.

My daughters talk of seal skin coats,
Of diamond rings and clothes,
The boys, of cars and motor boats,
Of golfing clubs and hose.

My wife would like a string of pearls
That's fit for Sheba's Queen,
Migosh! to get the things they wish
Would leave me busted clean.

They're anxious, too, about my health,
For fear I should be ill,
They make me change my sox each week
To guard against a chill.

They run to get my pipe and books,
They even brush my clothes—
But pshaw!—its nearing Xmas time,
Which every father knows.

This year I'm going to make a change
Their hints I will not heed,
Instead of buying things they want
I'll buy them things I need.

Our house is badly needing paint
It's dingier than it seems;
The furnace coal is getting low—
We need new window screens.

The awnings are beyond repair,
We need new garden hose—
A digging fork, another axe—
I also need new clothes.

We want new batteries for our car,
And for our radio set—
The kitchen should be shingled soon—
We need a lot—you bet.

So May will get the digging fork
And Jane the garden hose,
The painting job will do for Jim,
For Bob, my suit of clothes.

And "Mum"—my faithful loving spouse
Sweet blessings on her soul,
To her will go a brand new axe
And seven tons of coal.

The other things I'll scatter round
With fond and thoughtful care,
I wouldn't want a blessed child
To miss their Xmas share.

And when these Yuletide days are past,
The days I sadly dread,
Instead of being flatly broke
I'll have some things ahead.

—B.I.L.L.

THE DAY'S WORK

WHAT is meant by "wet" and "dry" process printing?

—The term "wet" is generally applied to four-color pictorial half-tone work where two colors are printed immediately after each other on two-color or rotary presses. The regular order of printing is yellow, black, red and blue, although some pressmen will vary this order.

—The term "dry" refers to process printing where the first printed colors are run singly and allowed to dry from 12 to 24 hours before the other colors are printed over them.

In other cases where the black is printed first, such as for catalogue or other heavy type forms, where pictorial work is interspersed throughout the form, and where it is not economical to run the black later, a transparent yellow is sometimes run last.

Regular Process Inks are made for average conditions but where Inks are wanted for longer runs, and where more time is required between the printings, they must be made slower drying to suit the "run." In ordering process Inks it is very important to specify the way they are to be printed, and also supply sample of stock to be used.

*

A CORRESPONDENT sends in a very practical suggestion in connection with bronzing by hand. A "printer's hat," (something like a cook's hat) is made of coated stock, wide enough and broad enough for lots of elbow room and then, using it like a dish, bronze the printed stock in it. It stops the upward current of air and prevents the particles of bronzing from flying about.

*

TWO-TONE inks require very careful consideration of moisture in paper. The stain in a two-tone ink, if applied to a sheet of paper containing excessive moisture, will "spread" or "crawl" from the edge of the half-tone dot to a larger extent than on a paper with less moisture. If paper is too dry the stain in two-tone ink may strike through the sheet, the dry paper absorbing the free stain very quickly, even to the extent of showing on the reverse side, and it may show absolutely no two-tone effect.

—S. D. Warren Paper Co.

A YOUNG lithographic pressman enquired from us, not long ago, if it was possible to change a fugitive ink to a permanent one by the addition of extra material.

Now it should be borne in mind, when speaking of the matter of permanency, that permanency is only a relative term; that there is nothing under the sun that is absolutely permanent. There are some inks, however, that, relatively speaking, are permanent.

When an ink is found not to be permanent, nothing can be done to that particular ink to give it the quality of permanency, this for the reason that every ink is composed of certain ingredients and certain varnishes, and some of these ingredients have inherent in them the quality of permanency, whilst others are "fugitive" or not permanent. There are, however, a number of pigments that come in between the two extreme points of fugitiveness and permanency. These colors are beautiful and have their many uses. They should not be used in any case where complete permanency is desired. Nothing can be put into an ink once it is made, to either increase or decrease the permanent quality that may be possessed by any of its ingredients. If permanency is required it is necessary to compound an entirely different ink, and only from pigments that possess permanency in themselves.

ONE hears the term "cheap inks" used so very often that it seems necessary to somewhat qualify the use of the word. Where price is concerned it would mean that the price was a low one. We make low-priced inks for classes of work that call for them, such as flour bags, posters, etc. But while "low" in price, we don't consider them "cheap." We think we have succeeded in putting Axminster quality in a rag carpet product. But there is another "cheapness" of quite a different character, *i.e.*, cheapness of quality and manufacture. Inks of this class are made purposely cheap so they can be sold at a low price—especially in competition. As a rule they are made of cheap, low-grade, weak-color pigments, or else are loaded with heavy filler. Their use is expensive. Such inks require a lot of extra pressroom time while being printed and often a greater amount of ink has to be carried to get the required depth of color. When more ink is used than is necessary, the danger of offsetting, and having the sheets stick together, is increased. This class of ink, while seemingly low in price, is really very expensive in operation. The best results are really obtained where the ink has been specially made to meet requirements—and your ink man is the best authority to determine this.

THE NOON HOUR

A laugh is just like music
It freshens up the day.
It tips the peaks of life with light
And drives the clouds away.
The soul grows glad that hears it
And feels its courage strong.
A laugh is just like sunshine
For cheering folks along.

❋

VERY SAD

"I hope that's a nice book for you to read, darling," said a conscientious mother to her engrossed schoolgirl daughter.

"Oh, yes, Mummy," said Miss Thirteen. "It's a lovely book, but I don't think you would like it. It's so sad at the end."

"How is it sad, darling?"

"Well, she dies, and he has to go back to his wife."

❋

COMPLETELY READY

A Highland minister came to a lonely house on the margin of his parish to baptize the child of a shepherd who lived there.

"Are ye prepared?" he asked.

"Aye," said the shepherd. "I got a grand ham, ye ken, for dinner."

"No, No," said the minister. "I mean spiritually prepared?"

"Aye, aye, meenister. I got a quart frae the inn."

A SCOTCH DISCOVERY

He was a canny Scot, and decided that an excellent method of saving money for Christmas would be to put a penny in a money-box every time he kissed his wife.

This he did regularly until the holiday came 'round, and on opening the box was amazed when out came not only pennies, but sixpences, shillings and half-crowns.

Thunderstruck, he asked his wife how she accounted for the miracle.

"Well, Jock," she replied, "it's no ivery mon that's as close-fisted as ye are."

❋

APPLE SAUCE

"What are thim?" asked one Irishman of another.

"Thim is cranberries."

"Are they fit to eat?"

"Are they? Why, whin thim cranberries is stewed they make better apple sauce than prunes does."

❋

TOO MUCH HAY

VEGETARIAN'S HUSBAND (timidly) —"Do you know, my dear, I really think we ought to have a bit of meat once in a while. Three times last night I caught myself whinnying!"

HOW SOME GET TO HEAVEN

"Mamma," said little Elsie, "do men ever go to heaven?"

"Why, of course, dearie; what makes you ask that?"

"'Cause, mamma, I never see any pictures of angels with whiskers."

"Well," answered her mother thoughtfully, "some men get into heaven, dearie, but only by a very close shave."

❋

OMIGOSH!

A stranger was being shown through the rooms of the Boston Chapter of G.O.O.F.'s.

"And this is the lodge room?" he asked.

"Well, it is rather lodge, of course, but the one next to it is much lodgah."—Royal Gaboon

❋

BUILT TO ORDER

Miss Rogers—"What's the matter with Mr. Brenham? Has he lumbago or spinal curvature or something?"

Mrs. Feather—"No, he has to walk that way to fit some shirts that Mrs. Brenham made for him for Christmas."—Magnolia Oil News

❋

XMAS SHOPPING

Lady—"How much will I have to pay for a pair of silk hose?"

Clerk—"About two dollars."

Lady—"They come rather high, don't they?"

Clerk—"Yes, but remember, you're a rather tall lady."

Two colored gentlemen who had just reduced the population in a farmer's hen roost were making a get-away.

"Laws, Mose," gasped Sam, "why you s'pose them flies follows us so close?"

"Keep gallopin', nigger," said Mose. "Them ain't flies. Them's buckshot."

❋

LONG DISTANCE CALL

Mr. Jones was sitting down to breakfast one morning when he was astounded to see in the paper an announcement of his own death.

He rang up friend Smith at once. "Halloa, Smith," he said. "Have you seen the announcement of my death in the paper?"

"Yes," replied Smith. "Where are you speaking from?"

❋

A young lady from Huck's Corners was visiting relatives in the city. During the course of her stay, she was invited to an informal dinner. Wine was served and, after partaking, the young lady felt somewhat elated. She thought of her home at Huck's Corners and compared mentally her quiet life there with the gay life of the city. Turning to the young man on her left, she said gushingly, "If I were home, I could show you the prettiest little calf." "Sh," said the young man, in a tense whisper, "meet me in the conservatory after dinner."

CONVINCE WITH COLOR

SOME color historians claim that Red was the first color to be used; and tell us that away back in the early dawn of civilization the pagan warriors used to daub themselves with the blood of their slain enemies after victory. This was their playful way of letting the rest of the tribe know they were extra skilful with a stone club.

This was the first color announcement. From those early days down through the ages, color has always been recognized as the dominant factor in emphasizing or compelling attention to some particular object or event.

Advertisers of the present day are using more color in their advertising than ever before. Tests have been made by Advertising agencies, mail order houses and other users of publicity, to determine, if possible, the extent of color appeal on the purchasing public.

In a New York Advertising Show a year ago the visiting public were asked to decide their preference for advertisements in color and the same advertisement in black. The results, in some cases, were over 500 to 1 in favor of color.

Big mail order houses have introduced two, three and four color printing into their catalogues, because they know that color has a greater and more compelling appeal than black. With all this color propaganda and education we would like to see more printers take advantage of its benefits. We would like to see the use of color more strongly emphasized. For we believe if advertisers were fully aware of how the selling power of a piece of printed advertising matter could be materially increased by the use of appropriate colors, it would result in the placing of more business with the printers—and incidentally we would also benefit.

We call this issue of *Canadaink* our Christmas Number for 1926.

The inside pages are printed with Antique Black, No. 549, and Special Brown, No. 24273. The illustration on page 11 is printed with Blue, No. 24276, Special Red, No. 24275, Special Yellow, No. 24274.

The cover pages are done in six colors—made for cream stock—they are Buff, Brown, Black, Blue Green, Deep Blue and Red.

The inside paper stock is Byronic Book, white, 25 x 38—80, while for the cover we have used Humber India, 22½x28½—75.

The issue has been designed and printed throughout by Canadians—on Canadian stock—making it a complete "Made-in-Canada" production.

CANADA INKS *may be obtained from*

MONTREAL
SEARS COMPANY, CANADA, LIMITED

HAMILTON
BUNTIN, GILLIES & CO., LIMITED

WINNIPEG
MILLER & RICHARD

VANCOUVER
SMITH, DAVIDSON & WRIGHT LIMITED

or direct from our factory
Duncan Street, Toronto.

PRINTED IN CANADA

A Good Resolution use CANADA INKS